



LIVING TRADITIONS

FOLK AND TRIBAL ART

11 - 12 APRIL 2018 | ONLINE AUCTION

SAFFRONART



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DESIGN: Alka Samant, Jatin Lad, Tejash Dhinoja and Gaurav Sharma

SALES AND ENQUIRIES

All bidding will take place at saffronart.com. All lots are published in the e-catalogue and may also be viewed on the website. Select lots may be viewed at Saffronart Mumbai by appointment.

AUCTION DATES

Start: Wednesday, 11 April 2018, 9 pm Indian Standard Time
(11 April 2018, 11.30 am US Eastern Time, and 4.30 pm UK Time)

Close: Thursday, 12 April 2018, 8.45 pm Indian Standard Time
(12 April 2018, 11.15 am US Eastern Time, and 4.15 pm UK Time)

Please note that bidding closes at different times according to Lot Groups.
These times have been listed in the Bid Closing Schedule.

PREVIEW AND VIEWINGS:

PREVIEW AND COCKTAILS

Thursday, 5 April 2018
7.30 pm onwards

VIEWINGS

2 – 12 April 2018
11 am – 7 pm, Monday to Saturday
Sunday by appointment

VENUE

Saffronart
Industry Manor, Ground Floor
Appasaheb Marathe Marg, Prabhadevi
Mumbai 400025, India

SALES TEAM AND AUCTION ENQUIRIES

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New Delhi: The Oberoi, Dr. Zakir Hussain Marg, New Delhi 110003

USA The Fuller Building, 595 Madison Avenue, Suite 1207, New York, NY 10022

UK 73 New Bond Street, 1st Floor, London, W1S 1RS

Lots 1-16

Closing Time: Thursday, 12 April 2018

8 pm (IST)

10.30 am (US Eastern Time)



1

GANESHA

HIMACHAL PRADESH
CIRCA 20TH CENTURY

Brass
10.5 in (26.7 cm) high

\$470 - 785

Rs 30,000 - 50,000

PROVENANCE:

From a Distinguished
Family Collection



2

DURGA ASTRIDE HER LION MOUNT

HIMACHAL PRADESH
CIRCA 20TH CENTURY

Brass
10.75 in (27.2 cm) high

\$785 - 1,095

Rs 50,000 - 70,000

PROVENANCE:

From a Distinguished
Family Collection



3

SHATHAGOPAM

SOUTH INDIA
CIRCA 20TH CENTURY

Brass
5.5 in (13.7 cm) high

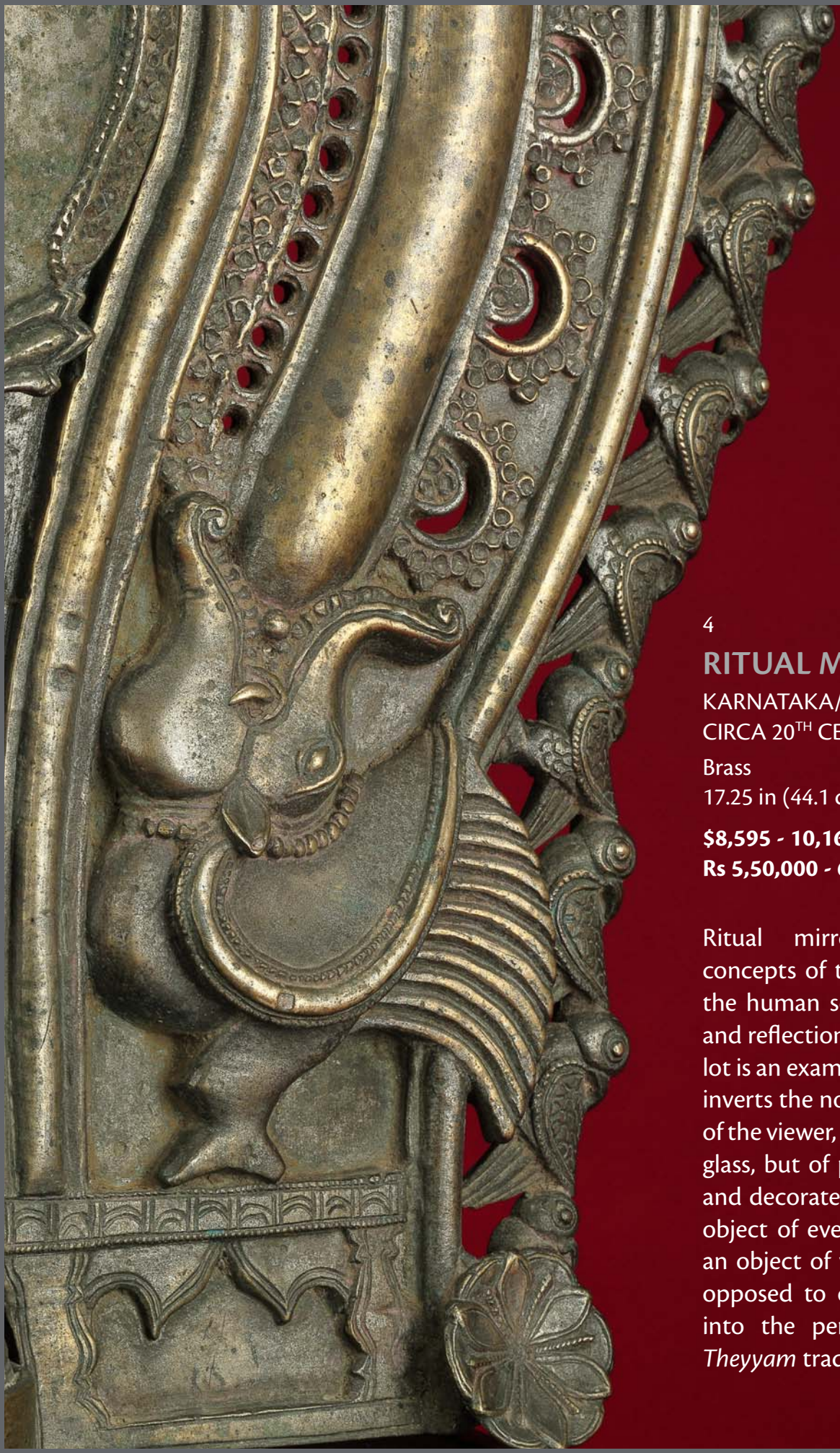
\$625 - 940
Rs 40,000 - 60,000

PROVENANCE:

From a Distinguished Family Collection

A *shathagopam* is used during the process of receiving *darshan* in temples in Southern India. A priest places the *shathagopam*, a vessel made of metal or alloy, upside down, over the devotee's head. It is adorned with slippers representing the feet of Lord Vishnu, and in Shaivite temples, may also have an image of Nandi, as seen in the present lot.





4

RITUAL MIRROR

KARNATAKA/KERALA
CIRCA 20TH CENTURY

Brass

17.25 in (44.1 cm) high

\$8,595 - 10,160

Rs 5,50,000 - 6,50,000

Ritual mirrors represent profound concepts of the unity and separation of the human self and god, and of illusion and reflection or *pratibimba*. The present lot is an example of a sacred mirror which inverts the notion of reflecting the image of the viewer, as it is made not of reflective glass, but of polished metal. It is shaped and decorated in a manner similar to an object of everyday use, but it would be an object of worship for the devotee, as opposed to one for self-viewing. It ties into the performative aspects of the *Theyyam* tradition of northern Kerala.





a

b

5

PANELS DEPICTING NAGADEVATA

KERALA/TAMIL NADU

CIRCA 20TH CENTURY

a) Wood
19.5 in (49.6 cm) high

b) Wood
19.5 in (49.5 cm) high

\$2,345 - 3,125

Rs 1,50,000 - 2,00,000

Snakes or *nagas* have always been depicted in Hindu art and architecture as potent symbols. The hooded cobra is seen as a protector and guardian, and the snake is associated with Shiva and Vishnu in iconographic representation. Capitals of columns, awnings and doorways to homes and temples were sometimes carved with images of snakes to serve as symbols of protection. The present lot has carvings of hooded snakes who seem imbued with an essential energy stemming from the artist's carving skills.



6

MUKHALINGAM WITH SNAKE HOOD

MAHARASHTRA/KARNATAKA

CIRCA 20TH CENTURY

Brass repoussé

18.25 in (46.3 cm) high

\$3,125 - 4,690

Rs 2,00,000 - 3,00,000

PROVENANCE:

From a Distinguished Family Collection

Mukhalingam

Shiva

anthropomorphic form

receive darshan





MAISANDAYA is a non-speaking spirit who has totemic origins in the bull and is connected to the *vahana* of Shiva – Nandi, meaning ‘one who brings happiness’ in Sanskrit.

Bhuta tradition



7

**MAISANDAYA OR
NANDIGONA**

KARNATAKA/KERALA
CIRCA 20TH CENTURY

Wood
9.25 in (23.8 cm) high

\$1,095 - 1,410
Rs 70,000 - 90,000

PROVENANCE:

Private Collection, South India

Bull deity
voiceless
Tulu region

Maisandaya



8

MAISANDAYA MASK

KARNATAKA/KERALA
CIRCA 19TH CENTURY

Bronze
17 in (43.4 cm) high

\$3,910 - 5,470
Rs 2,50,000 - 3,50,000

NON-EXPORTABLE REGISTERED ANTIQUITY

For another Maisandaya mask, refer to
the exhibition catalogue by Frederic Rond,
Bhuta: Masques & Objets Rituels Des Esprits
Karnataka, Inde Du Sud, Paris: Espace
Durand-Dessert, 2011, p. 36 (illustrated)

Bull deity

Tulu region

agrarian communities

9

BHUTA MAISANDAYA

KARNATAKA/KERALA

CIRCA 19TH CENTURY

Bronze

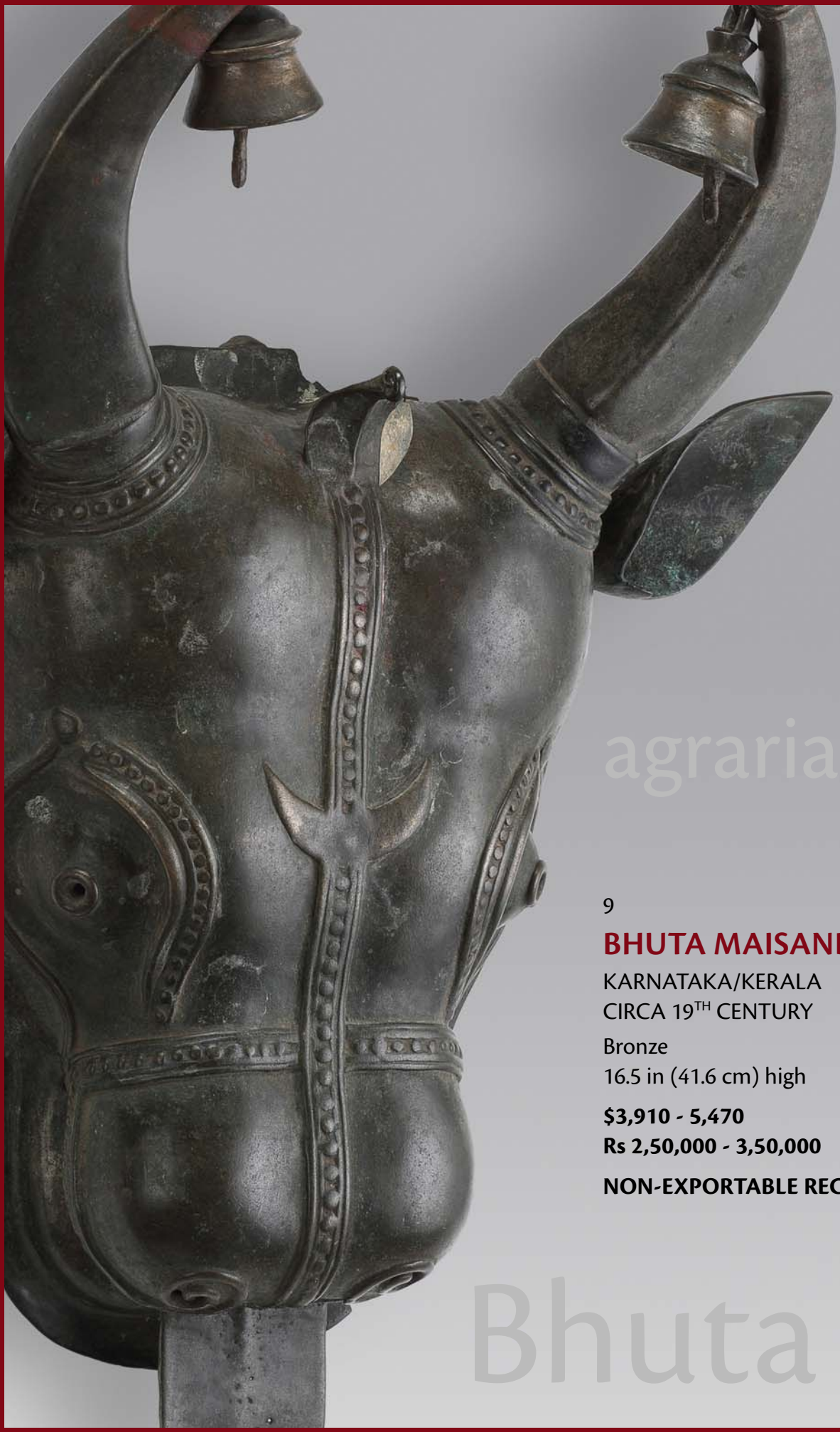
16.5 in (41.6 cm) high

\$3,910 - 5,470

Rs 2,50,000 - 3,50,000

NON-EXPORTABLE REGISTERED ANTIQUITY

Bhuta tradition



Bull deity



10

MAISANDAYA BULL MASK

KARNATAKA/KERALA
CIRCA 19TH CENTURY

Bronze
15.5 in (39.6 cm) high

\$3,910 - 5,470

Rs 2,50,000 - 3,50,000

NON-EXPORTABLE REGISTERED ANTIQUITY

Bhuta tradition
Tulu region

Maisandaya





11

NANDI VAHANA

KARNATAKA

CIRCA 20TH CENTURY

Inscribed in Kannada (on the neck of the figure)

Bronze repoussé with cast head

50.5 in (128 cm) wide

\$7,815 - 10,940

Rs 5,00,000 - 7,00,000

Nandi is the *vahana* or mount of Shiva.

GOND ART

Gond art from Madhya Pradesh is easily identified by its bright colours, fantastical creatures and exuberant plant forms. It is a combination of music, genealogy and mythology. Gond art blurs the boundaries between man, nature and the divine. The sacred inhabits all forms of life and is manifested in art. The main deity of the Gond community is Bada Dev (Great Lord) around whom many mythologies and much folklore is built. The Mahua and Saja trees are also important elements in Gond art, always inhabited by animals, birds and human forms.



BHURI BAI*Untitled*

Signed in Devnagari (lower left)

Acrylic on canvas

61.25 x 83.5 in (155.5 x 212.4 cm)

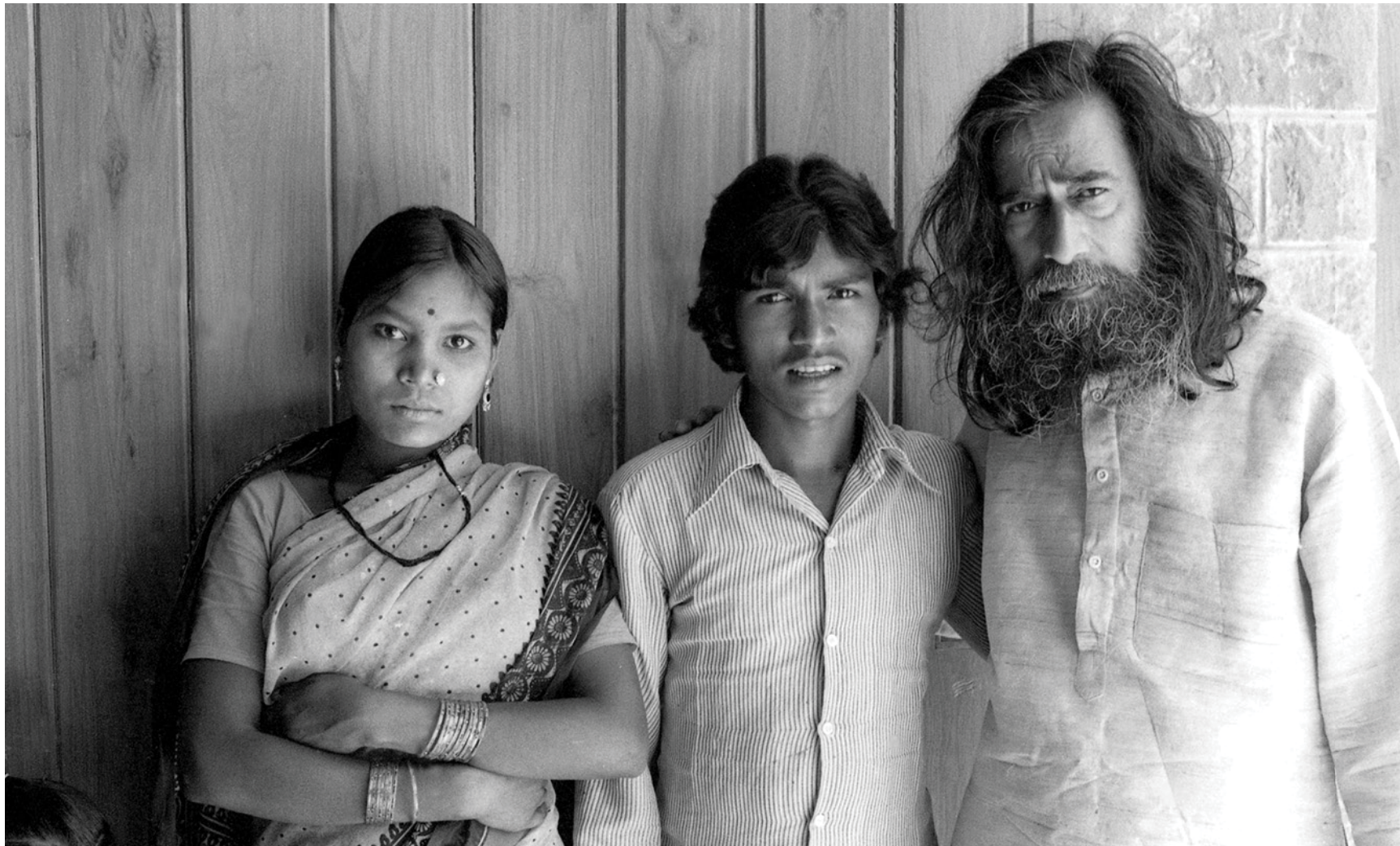
\$940 - 1,250

Rs 60,000 - 80,000

PROVENANCE:

Private Collection, Mumbai





Nankusia Shyam, Jangarh Singh Shyam and Jagdish Swaminathan, Bhopal, 1987
© Jyoti Bhatt



Jangarh Singh Shyam at his studio in Bharat Bhavan, Bhopal
Wikimedia Commons

JANGARH SINGH SHYAM is synonymous with Gond art, so much so, that Udayan Vajpeyi, in his essay, "From Music to Painting," proposes that the art be called Jangarh *Kalam*, or Jangarh style. (Sathyapal ed., *Native Art of India*, Thrissur: Kerala Lalithakala Akademi, 2011, p. 33) Jangarh Singh Shyam lived in the forests of Mandla until a chance encounter with the modern artist Jagdish Swaminathan in the 1980s. Swaminathan, who was leading an Indian collective on a study tour with the aim of creating a collection of tribal art in Bhopal, came across the adorned walls of Shyam's home. Upon enquiring, they met Shyam – only a teenager at the time, but with a striking style of painting. Swaminathan took Shyam on as his protégé, bringing him to Roopankar Museum in Bhopal, where he learned to transfer his art from walls to paper. He created a series of works on paper and canvas which are on display at Bharat Bhavan today.

Shyam's art was based, according to tradition, on the deities and divinities of the Gond tribe, and the animist culture of worship surrounding them. Suspended in space, he rendered them like silhouettes creating the effect of shadow puppets, with bright colours, dots and hatched lines.

The inspiration for using fine dots comes from the Gond tribe, in which the shamans go into a trance and imagine that the particles of their bodies disperse into space to join with those of spirits to form other beings.

In 2010, the Musée du quai Branly in Paris held an exhibition called *Other Masters of India*, which carried large works on papers by Shyam from the later 1980s and early 1990s. Shyam worked in several mediums, including drawing, silkscreen and serigraph, discovering a new approach every time. He passed away in 2001, in his early forties, under tragic circumstances in Japan. In a short-lived but exceptional career, he left behind a vibrant legacy which is carried on by the artists he trained and encouraged during his lifetime.

The following lots demonstrate Shyam's ability to take the Gond tradition into the modern age, with his skill over the equipment needed to make silkscreens and serigraphs. In this new medium, he retains the magical quality of the art that was once painted only on the walls of village homes.



13

JANGARH SINGH SHYAM

Untitled

Signed in Devnagari and dated '1997' (lower right)
1997

Serigraph on paper

Print Size: 24.5 x 18.25 in (62.2 x 46.6 cm)

Sheet Size: 26 x 20 in (66 x 51 cm)

\$940 - 1,250

Rs 60,000 - 80,000

14

JANGARH SINGH SHYAM

Titlipakshi

Signed and inscribed in Devnagari and
dated '1998' (lower centre)
1998

Serigraph and pen on paper

Print Size: 22.5 x 16 in (56.9 x 40.5 cm)

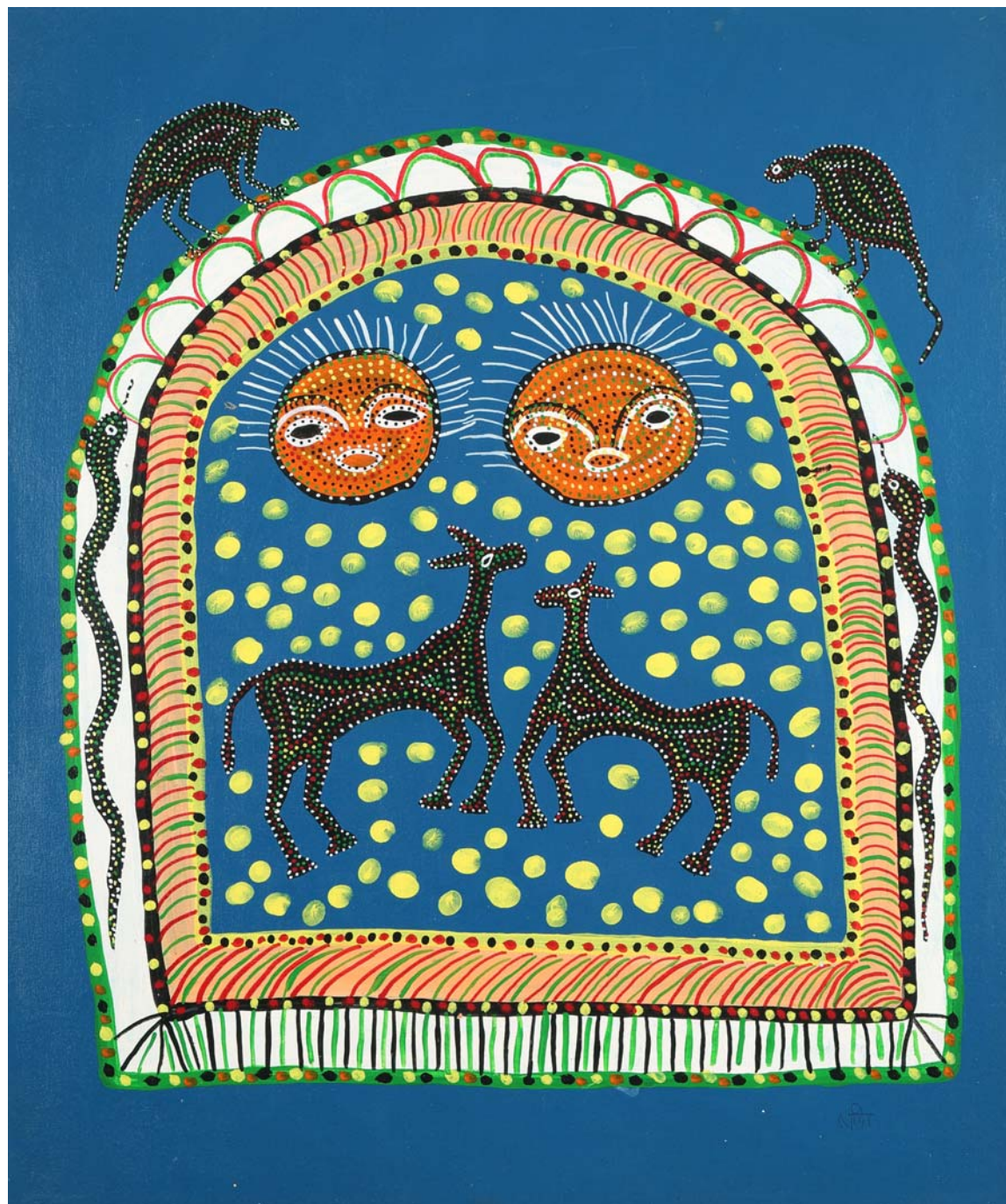
Sheet Size: 26 x 20 in (65.8 x 51 cm)

\$940 - 1,250

Rs 60,000 - 80,000

First from a limited edition of seven





15

LADO BAI

Untitled

Signed in Devnagari (lower right)

Acrylic on canvas

35 x 29 in (88.9 x 73.7 cm)

\$625 - 940

Rs 40,000 - 60,000

PROVENANCE:

Private Collection, Mumbai

16

DHAVAT SINGH

Untitled

Signed and dated 'Dhavat 09' (lower right)

2009

Acrylic and marker on canvas

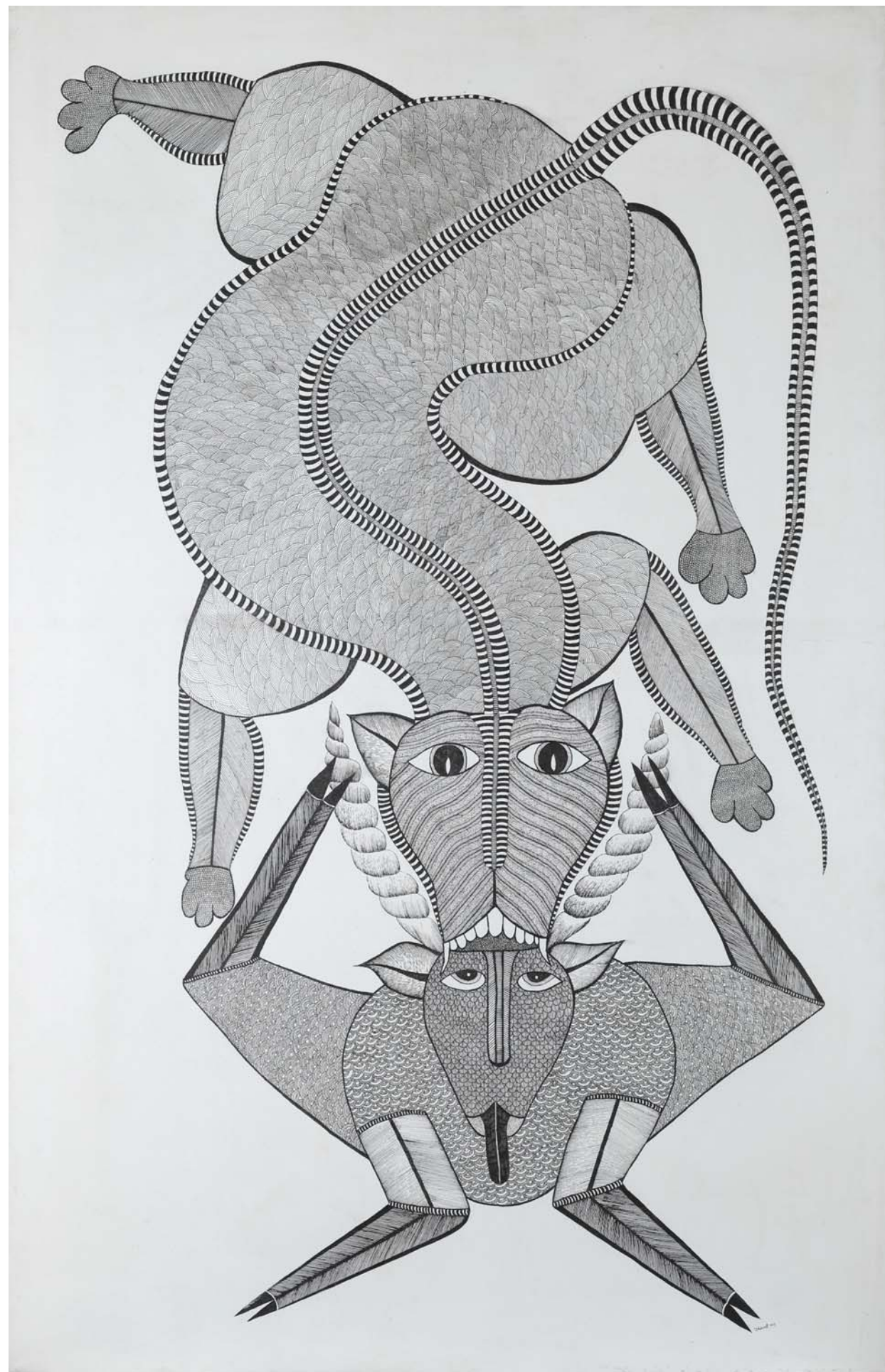
67.75 x 44.5 in (171.9 x 113.1 cm)

\$1,565 - 2,345

Rs 1,00,000 - 1,50,000

PROVENANCE:

Private Collection, New Delhi

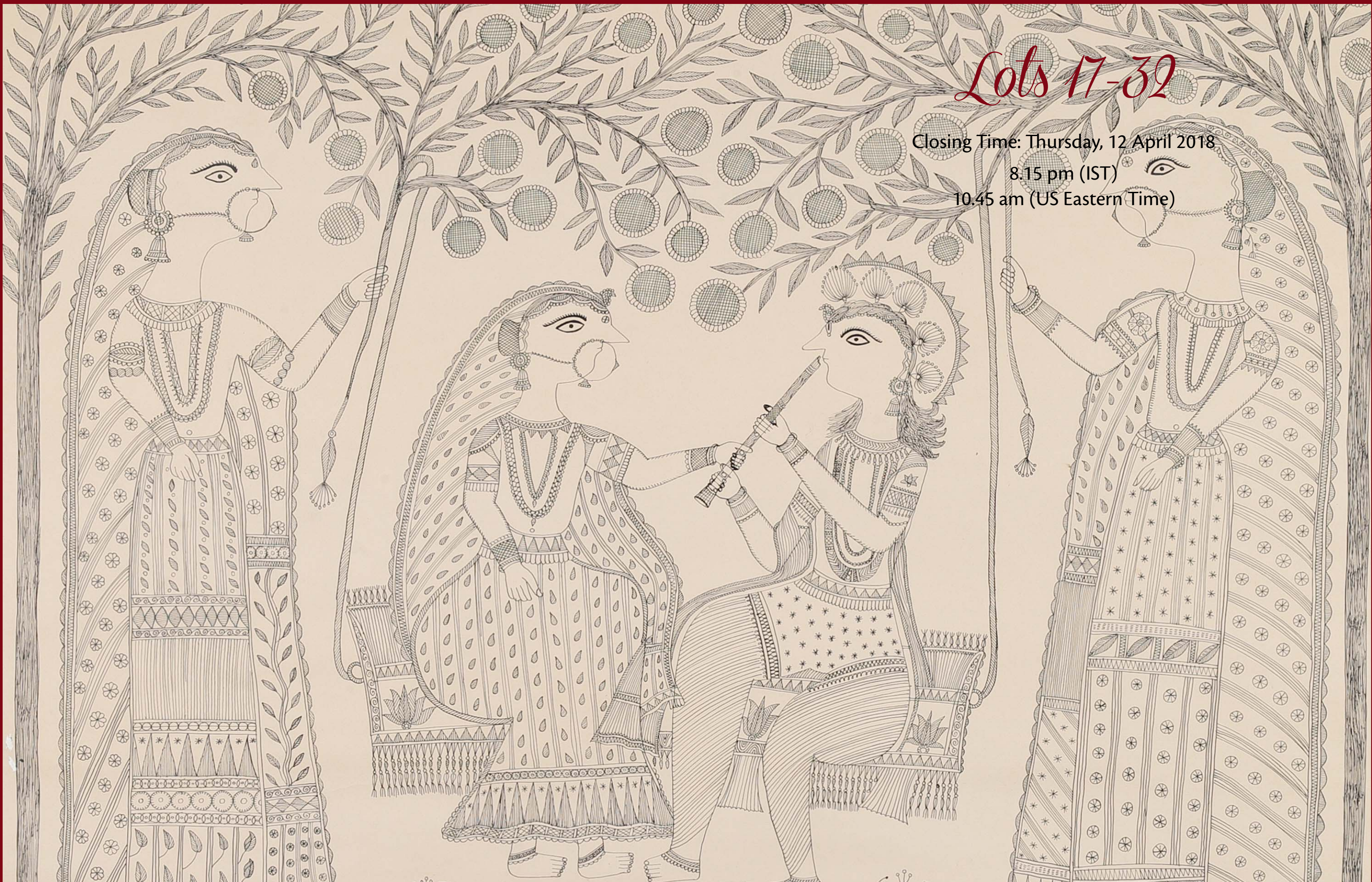


Lots 17-32

Closing Time: Thursday, 12 April 2018

8.15 pm (IST)

10.45 am (US Eastern Time)





inhabit the forests

PANJURLI

In the *Bhuta* and *Theyyam* traditions, Panjurli masks were made to invoke the spirit of the boar. Panjurli is believed to inhabit the forests.

spirit of the boar

Theyyam



17

PANJURLI

KARNATAKA/KERALA
CIRCA 19TH CENTURY

Bronze
9.75 in (24.8 cm) high

\$1,095 - 1,410

Rs 70,000 - 90,000

NON-EXPORTABLE REGISTERED ANTIQUITY

For a similar Panjurli mask, refer to the exhibition catalogue by Frederic Rond, *Bhuta: Masques & Objets Rituels Des Esprits Karnataka, Inde Du Sud*, Paris: Espace Durand-Dessert, 2011, p. 31 (illustrated)



18

BHUTA PANJURLI

KARNATAKA/KERALA
CIRCA 19TH CENTURY

Bronze
13 in (33.2 cm) high

\$1,565 - 2,345

Rs 1,00,000 - 1,50,000

NON-EXPORTABLE REGISTERED ANTIQUITY



19

PANJURLI RIDING A BOAR

KARNATAKA/KERALA

CIRCA 19TH CENTURY

Bronze

9.5 in (24.1 cm) high

\$1,565 - 2,345

Rs 1,00,000 - 1,50,000

**NON-EXPORTABLE
REGISTERED ANTIQUITY**



PILICHAMUNDI

Figurines, masks and headgear

Bhuta deity

spirit world

Pilichamundi

Theyyam

tiger

totemic animal





20

**PILICHAMUNDI
BHUTA**

KARNATAKA/KERALA
CIRCA 19TH CENTURY

Bronze

10.5 in (26.8 cm) high

\$1,565 - 2,345

Rs 1,00,000 - 1,50,000

NON-EXPORTABLE
REGISTERED ANTIQUITY



21

PILICHAMUNDI ON TIGER

KARNATAKA/KERALA

CIRCA 20TH CENTURY

Bronze

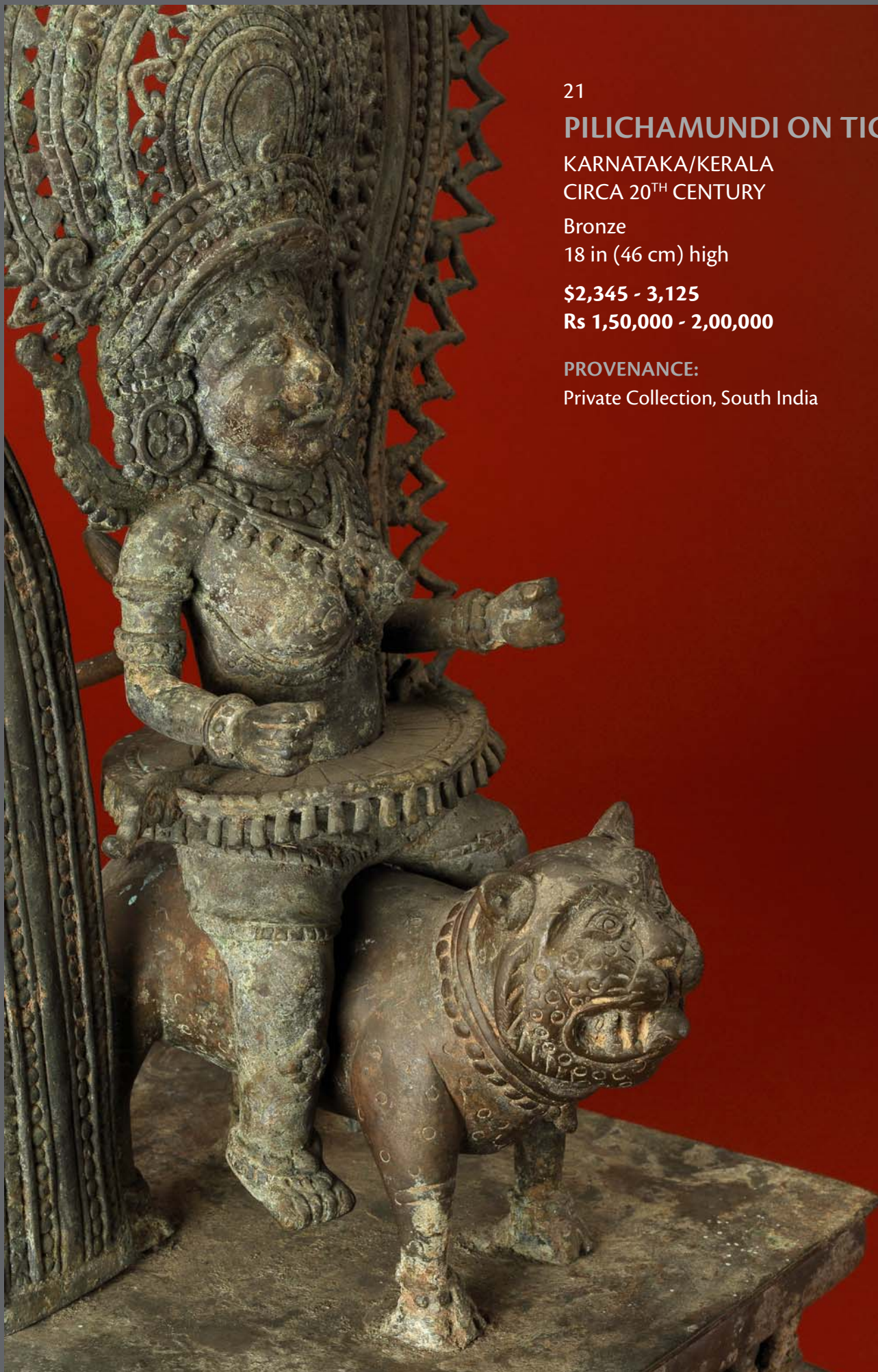
18 in (46 cm) high

\$2,345 - 3,125

Rs 1,50,000 - 2,00,000

PROVENANCE:

Private Collection, South India



22

PILICHAMUNDI WITH SNAKE HOOD

KARNATAKA/KERALA
CIRCA 19TH CENTURY

Bronze
12.25 in (30.9 cm) wide

\$1,250 - 1,565

Rs 80,000 - 1,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY



23

PILICHAMUNDI

KERALA/KARNATAKA
CIRCA 19TH CENTURY

Bronze
15 in (38 cm) wide

\$4,690 - 6,250

Rs 3,00,000 - 4,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY





MITHILA PAINTING

Mithila is the traditional name for the home of Sita, the wife of Rama, and is a region in the Darbhanga district of modern day Bihar. The region's art forms flourished under the patronage of rulers such as Harisimha Deva, and the various Karnataka dynasties from the 12th – 14th centuries. Women from the Brahmin and Kayastha families traditionally painted on freshly plastered mud walls of homes in the Mithila or Madhubani style, to signify auspicious occasions such as birth, marriage, and religious rituals.

Mithila paintings are instantly recognised by their vibrant imagery. Five discrete styles—Kachni, Bharni, Godna, Kohbar and Tantric—merged to form the technique now synonymous with Mithila or Madhubani paintings. Each family has its own pictorial tradition, passed down from generation to generation. This lends the paintings a distinct style and character. Artists draw inspiration from a wide range of sources including social events, royal courts and the cosmos. Mythology, nature and scenes from quotidian life form the main themes of these paintings. The gods of the Hindu pantheon, namely Rama, Krishna, Lakshmi, Saraswati, Shiva and Durga, are important religious icons. Every part of the background is intricately decorated with flora, fauna and geometric patterns. Figures are simplified and flat, solid colours are used without any shading. Scenes are often set within ornately patterned borders, and crosses and straight lines are used to fill negative space, heightening the vibrancy of the paintings.

Like most traditional art, locally available materials are used with precision and a deep knowledge of nature. Figures are outlined using bamboo sticks, and colour is applied by tying cotton to the sticks. The use of natural dyes yields a distinctly earthy palette which is literally rooted to its place of origin. Soot and cow dung are used for black, indigo for blue, rice powder for white, sandal wood or Kusum flowers for red, and turmeric, pollen and lime mixed with extract from Banyan leaves for yellow. Though the art form has existed for centuries, over time, new materials such as paper and canvas were introduced, and the paintings moved out of the confines of dwellings. It was in the late 1960s that Mithila painting garnered widespread recognition. The Mithila paintings in this catalogue belong to this critical period which marks the intersection of the old and the new, where tradition meets modernity.



Sita Devi was famed for drawing in the Bharni style, which involves outlining the subject in black, and filling the areas with colour. She was awarded the Padma Shri in 1981, and her work was admired by many noted dignitaries including President Dr. Rajendra Prasad, and Prime Ministers Lal Bahadur Shastri and Indira Gandhi.

The present lot, a playful tiger reaching for a flower, is an exceptionally endearing figurative work by Sita Devi. Incorporating folklore and depicting local flora and fauna, this painting captures the vibrancy and colourful essence that is the embodiment of Mithila painting.

SITA DEVI

Untitled (Baghai Devata)

Signed in Devnagari (lower right)

Circa 1970s

Natural pigments and ink on paper

59.50 x 97 in (151.2 x 246.6 cm)

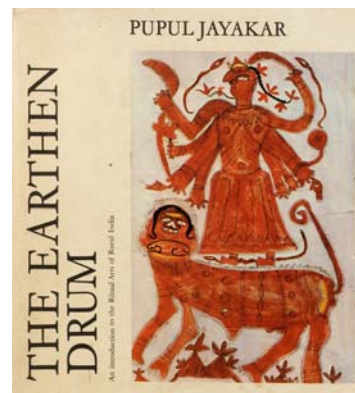
\$6,250 - 9,375

Rs 4,00,000 - 6,00,000

PROVENANCE:

Collection of Charles and Ratna Fabri

Property of a Distinguished Lady, New Delhi



Similar lot published in Pupul Jayakar, *The Earthen Drum: An Introduction to the Arts of Rural India*, New Delhi: National Museum, 1980, p. 103





a

25

OOKHA DEVI AND ANMANA DEVI

a) Attributed to Anmana Devi

Untitled (Shiva on Nandi)

Circa 1970s

Natural pigments and ink on paper

40.25 x 31.25 in (102.3 x 79.6 cm)

\$785 - 1,095

Rs 50,000 - 70,000

(Set of two)

PROVENANCE:

Property of a Gentleman, New Delhi

b) Attributed to Ookha Devi

Untitled (Doli)

Circa 1970s

Natural pigments and ink on paper

30 x 40 in (76 x 101.6 cm)



b



a



b

26

BAUA DEVI

a) *Untitled (Matsya Avatar)*

Signed and inscribed in Devnagari
(on the reverse)

Circa 1980s

Natural pigments and ink on paper
40.75 x 31 in (103.5 x 79 cm)

b) *Untitled (Ram and Sita)*

Circa 1980s

Natural pigments and ink on paper
40.75 x 31 in (103.5 x 79 cm)

\$1,565 - 2,345

Rs 1,00,000 - 1,50,000

(Set of two)

PROVENANCE:

Property of a Gentleman, New Delhi

MAHASUNDARI DEVI

Jhoole par Radha aur Krishna

Signed in Devnagari (lower right) and
inscribed in Devnagari (lower left)

Circa 1970s

Ink on paper

52 x 50 in (132.3 x 126.8 cm)

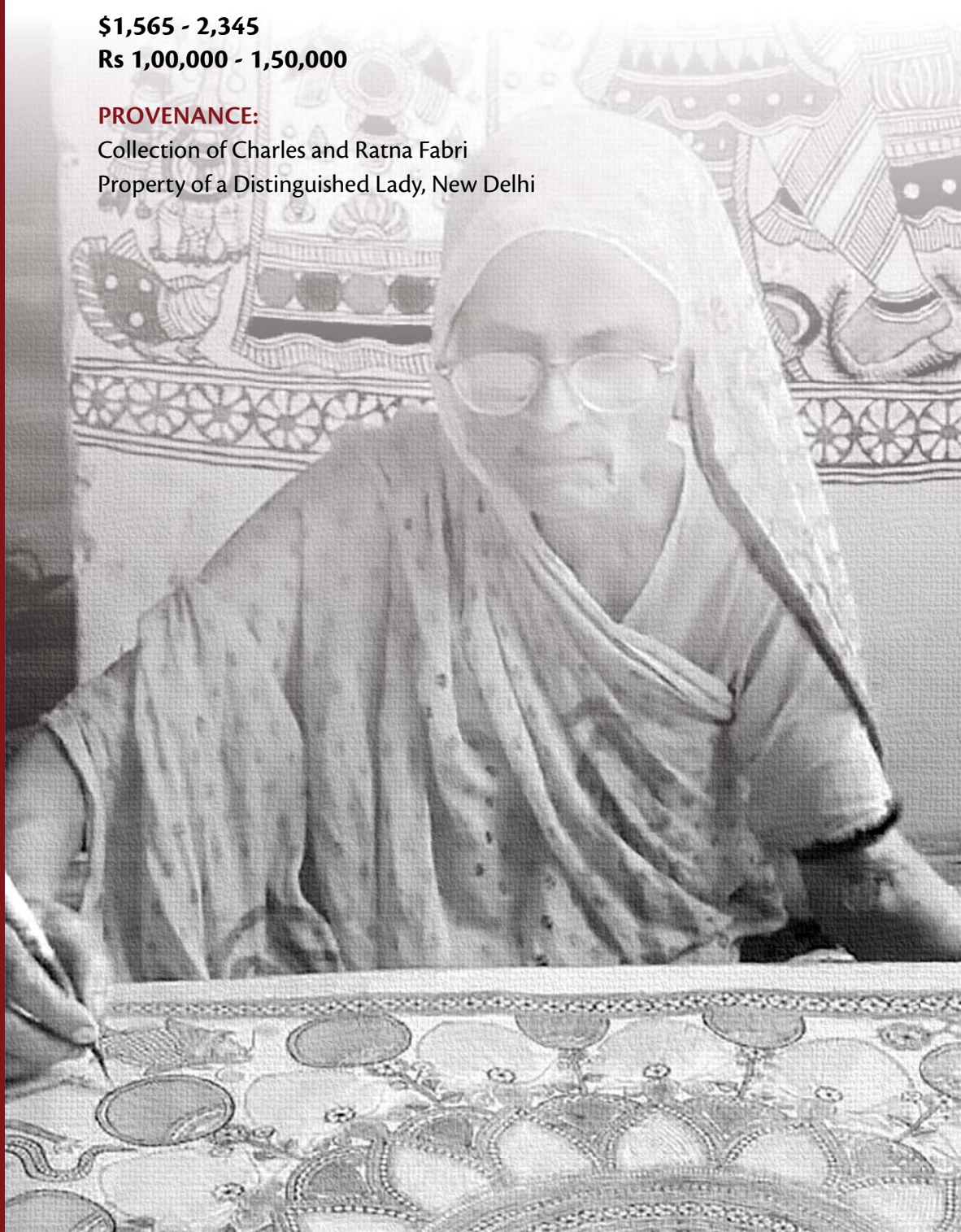
\$1,565 - 2,345

Rs 1,00,000 - 1,50,000

PROVENANCE:

Collection of Charles and Ratna Fabri

Property of a Distinguished Lady, New Delhi



the blind widow of a Surat to make
bro
we
h

IV THE BUSINESS STANDARD, APRIL 11, 1973



Suryakant Jha fills in the colours

DELHI'S vast Exhibition Grounds on Mathura Road, this deserted fair-land had once resounded with the laughter of happy horses as they waded their merry way through the labyrinth of stalls that was the colossal, glittering India 1958 Exhibition.

Thirteen years later it is a ghost town of crumbling pavilions of cardboard and wood made more forbidding by elephant grass, weeds and the barred wire enclosures that house certain Army and para-military establishments.

This, we had been told, was the resting place for the vestigial statues that had once adorned New Delhi. But my search for those symbols of another veneer

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MADHUBANI ART

BY SADHAN BANERJEE



Sita Devi (lower left) helps the artist

tion since it was transferred on paper and wood from the walls of huts in the villages of the Madhubani Sub-Division of Bihar, where ever there is a marriage in our village, Babu Jagdamba Devi told me, "women decorate the walls of our homes with these drawings."

Jagdamba Devi, short, upright and remarkably sprightly for her 80 years, painted on paper for the first time only last year at the insistence of a Handloom and Handicrafts Export Corporation talent scout who had been in Madhubani and realized the importance of this obscure village art and its commercial possibilities.

Her art won great acclaim for her in Patna and the State nominated her for a National Master Craftsman award, given annually to

Photographs By GITA RAM

encourage traditional handicrafts. The authorities in Delhi too recognized her talent and, much to her bewilderment, the old woman found herself famous overnight.

"How did she feel?" I couldn't help ask that inane question. A deprecating smile barely faded, she replied in Matihili: "It was good. Who wouldn't feel good? And it meant money for us."

The HREC obviously feels Madhubani art is good and material.



A traditional Radha-Krishna motif

ELECTRICAL CONTACTS

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ST THE DODGING CLOWD

Staff Reporter

can write," says Naomi Mitchison*, 60 books, dismissive comments with chagrin, "Now, able to dance or see your master work and I wish I of the things that in a family that are than its share for father was a Royal Society, and B. S. Haldane, (action in India), published her first was 22. And she steady flow ever books, historians on history and more recently,



Master craftsmen meet press SEPTUAGENARIAN WOMAN TO GET NATIONAL AWARD

Our Staff Reporter

THE master craftsmen who are in the Capital to receive the National Awards displayed specimens of their work to newsmen on Thursday afternoon.

Mrs Jagdamba Devi, the sole woman recipient of the award, has decorated walls for the Indian pavilion at the Expo '70 with the famous Madhubani paintings. She was discovered four years ago by the All-India Handicrafts Board in the drought-hit Bihar village of Jitwarpur in Darbhanga district. The 75-year-old widow (her husband died when she was barely 17) bandied herself in folk paintings on walls of village huts since her childhood days. Her implements matchsticks, ordinary colours and some gum; her theme—Hindu deities, particularly Mahadev, Lakshmi and Durga.

Almost every woman in her village and its neighbourhood is well-versed in wall painting. Four years ago Mrs Jagdamba was first introduced to painting on paper. Since then she has excelled in the art. She left her village for the first time in her life some three months ago when she came to Delhi working on Madhubani paintings for Expo'70. "I worked for 25 days on a daily wage of Rs. 20. Now I work on a monthly basis producing about 20 paintings and earn around Rs 200", she said.

The warrior (in wood) that has earned the national award for Nallethu Cheisoutsu of Nagaland is by itself testimony to his talent. The figure has been carved on a single piece of wood with the crudest tools like "Naga Dao". For the last 10 years he has been using the leaf of a special fig tree. Now 52, Cheisoutsu is the father of nine children, all studying in school. He has so many friends

Saturday, There will also be a demonstration of how the dogs assist the police. The show will

(Top) Jagdamba Devi with her Madhubani paintings, (right) Ibetombi Devi doing applique embroidery and (left) Batto Bai making dolls.

THREE CELEBRITIES WITH DEFT HANDS

THREE simple, uneducated women, typical of the millions who have for centuries lived and toiled in rural surroundings, have just come to Delhi. To these peasant women the big city is more glamorous than their wildest dreams could conjure up. They are celebrities who have been received by the President and congratulated by him. They are "master-craftsmen", recipients of National awards; they are displaying their work at an exhibition organized by the All-India Handicrafts Board.

Jagdamba Devi, frail, tiny and toothless, her forehead furrowed in 79 years, sits on a platform against her paintings and amidst a throng of a thatched mud hut with remarkable composure. Obvious of the visitors she draws series of little circles and lines which with a dot here and a dash emerge as a stylized parrot. Nature and the scriptures are the sources of inspiration for this simple folk art—Madhubani, of which she is considered the best exponent in India today.

She received Award for Embroidery but for all this she pointed woman at dying craft and patronage, despite



Jagdamba Devi who has been named for the national award for excellence in crafts and in Madhubani folk art. —TOI photograph.

Poverty is the lot of folk art creators

By A Staff Reporter

NEW DELHI, March 5: It is the worth of a work of art judged by the price it fetches or by the appreciation it evokes? Whatever the criterion, the folk art of Madhubani is produced by Jagdamba Devi, this year's master craftsman, has drawn a picture from every quarter. Though called pink enamel, a range of colours can be produced in pink enamel work. Hundreds of years ago when the art originated people did

Mrs. Jagdamba Devi from Mithila of the Madhubani country of Bihar, proved to be a big hit.

She collected an inquisitive crowd because the Madhubani style of paintings, Mrs. Devi's field, has become the "in" thing in the American art scene.

Jagdamba Devi is credited with bringing official recognition to Mithila painting, when she received the Padma Shri, the fourth highest civilian award in India, in 1970.

28

JAGDAMBA DEVI

Untitled (Durga)

Circa 1970s

Natural pigments and ink on paper

76.5 x 40 in (194 x 101.8 cm)

\$1,875 - 2,815

Rs 1,20,000 - 1,80,000

PROVENANCE:

Collection of Charles and Ratna Fabri

Property of a Distinguished Lady, New Delhi



JAGDAMBA DEVI

Untitled (Krishna with Gopis)

Signed in Devnagari (lower left)

Natural pigments and ink on paper

59.25 x 59.25 in (150.6 x 150.4 cm)

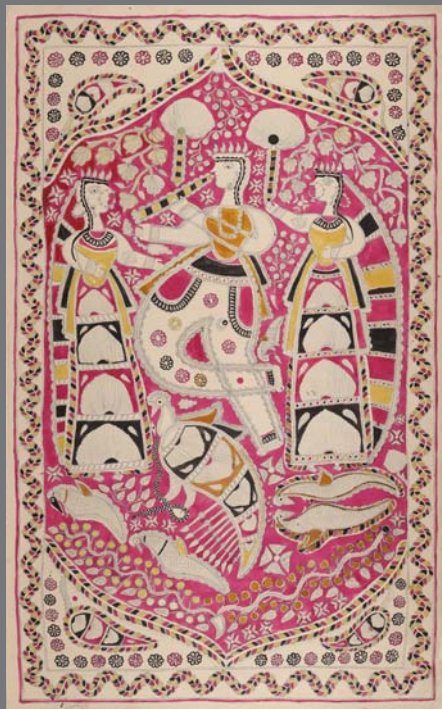
\$2,345 - 3,125

Rs 1,50,000 - 2,00,000

PROVENANCE:

Collection of Charles and Ratna Fabri

Property of a Distinguished Lady, New Delhi



Jagdamba Devi, *Untitled (Raslila)*, Circa 1970

Saffronart, *Living Traditions: Folk and Tribal Art*, 19-20 April 2017, lot 51

Sold for Rs 3.98 lakhs (\$6,228), an auction record for the artist



RUMALS WITH KRISHNA LILA

CHAMBA, HIMACHAL PRADESH

CIRCA 1930

- a) Handspun and handwoven cotton,
embroidered with untwisted silk thread,
natural dyes
34.25 x 34.25 in (87 x 87 cm)
- b) Handspun and handwoven cotton,
embroidered with untwisted silk thread,
natural dyes
29.25 x 29.25 in (74 x 74 cm)

\$2,345 - 3,125**Rs 1,50,000 - 2,00,000**

(Set of two)

PROVENANCE

From a Distinguished Family Collection

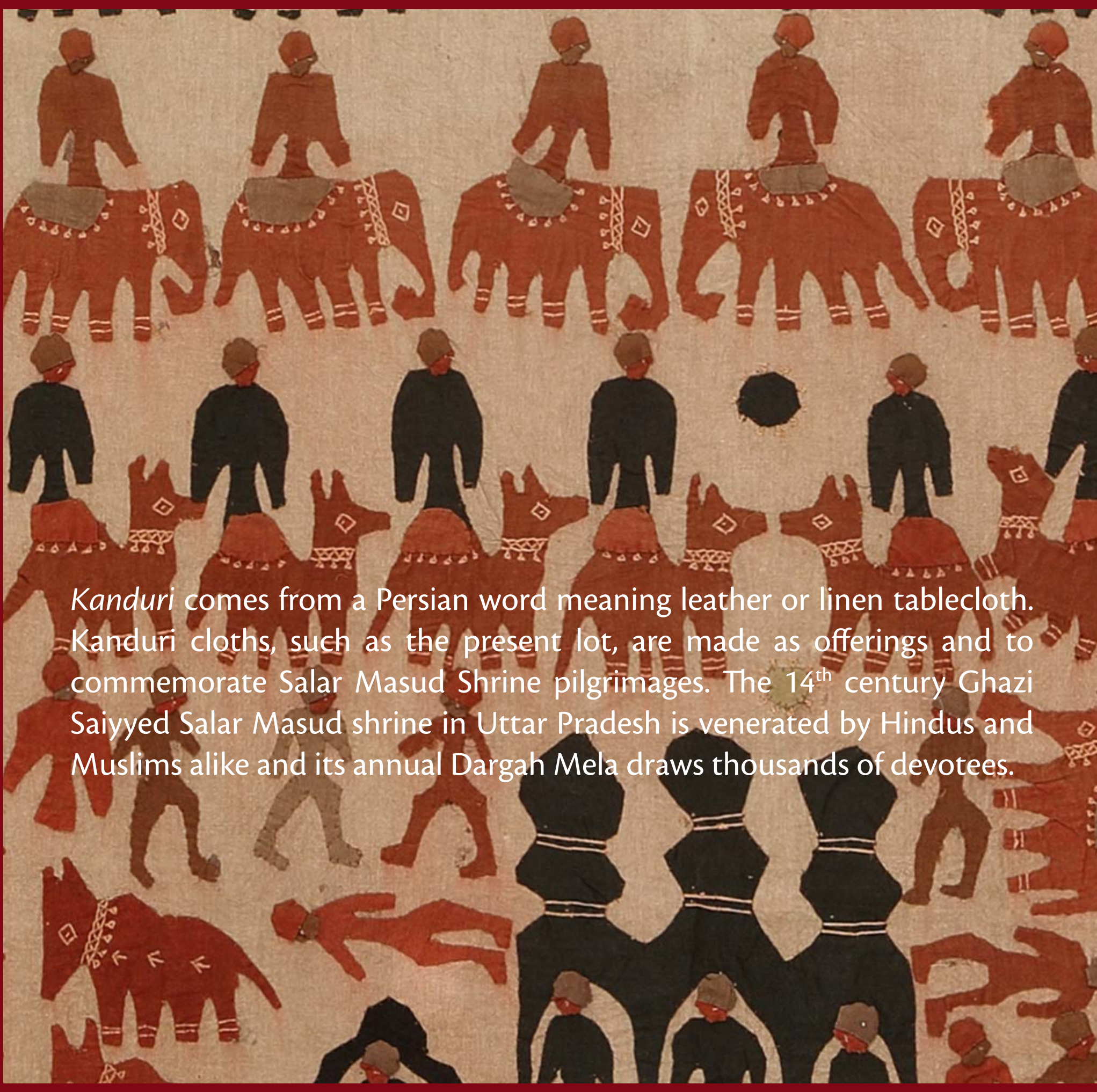


a



b

Chamba embroidery from Himachal Pradesh is influenced by miniature painting traditions and typically features scenes from the *Ras Lila*. The joyful celebration of Krishna and the *gopis* is seen in the composition as well as the bright colours.



Kanduri comes from a Persian word meaning leather or linen tablecloth. Kanduri cloths, such as the present lot, are made as offerings and to commemorate Salar Masud Shrine pilgrimages. The 14th century Ghazi Saiyyed Salar Masud shrine in Uttar Pradesh is venerated by Hindus and Muslims alike and its annual Dargah Mela draws thousands of devotees.



31

KANDURI SHRINE CLOTH

UTTAR PRADESH

CIRCA 20TH CENTURY

Cotton, hand embroidered appliqué

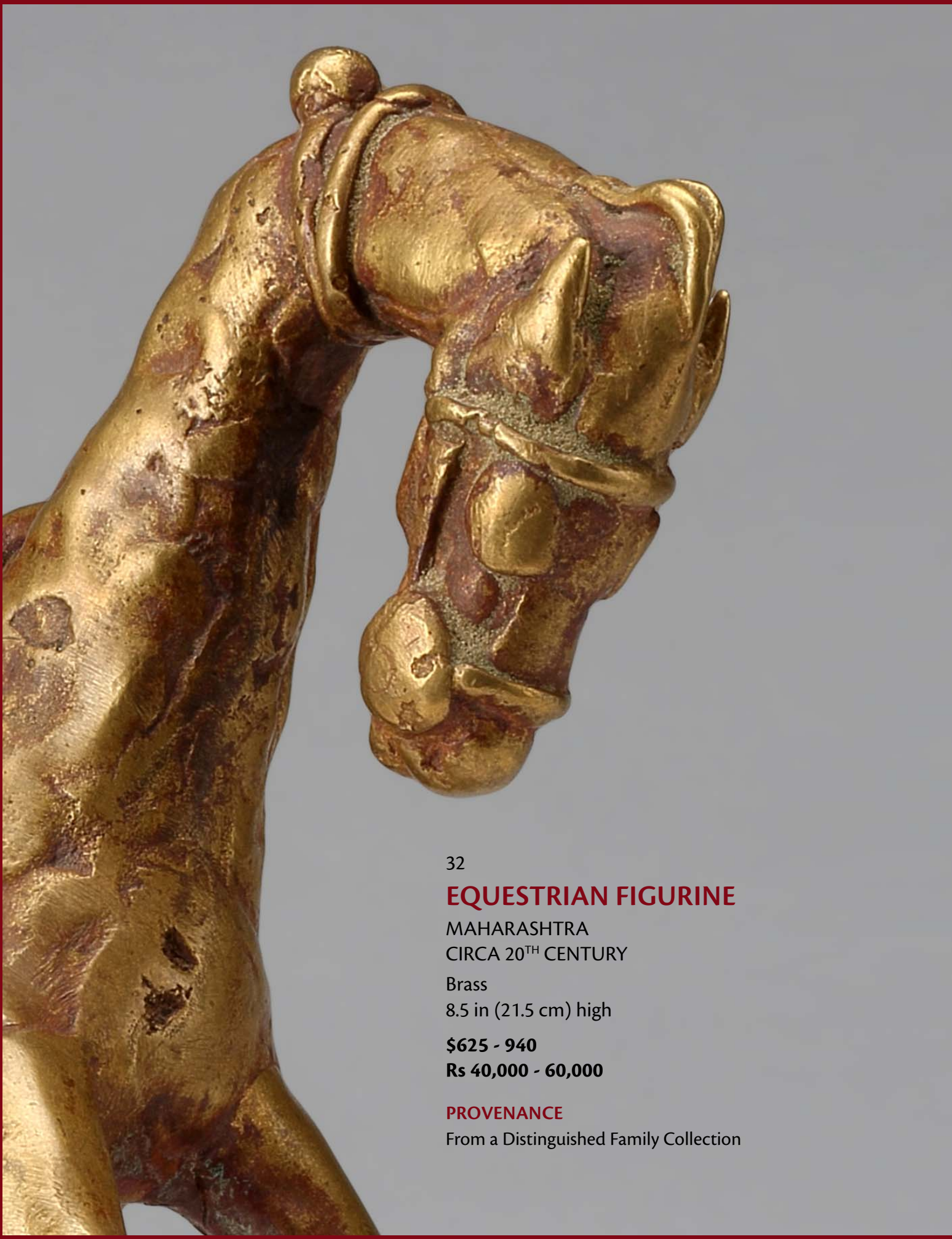
86.25 x 55.75 in (219 x 141.5 cm)

\$940 - 1,250

Rs 60,000 - 80,000

PROVENANCE:

From a Distinguished Family Collection



32

EQUESTRIAN FIGURINE

MAHARASHTRA
CIRCA 20TH CENTURY

Brass

8.5 in (21.5 cm) high

\$625 - 940

Rs 40,000 - 60,000

PROVENANCE

From a Distinguished Family Collection





Lots 33-48

Closing Time: Thursday, 12 April 2018

8.30 pm (IST)

11 am (US Eastern Time)



Sculptor at work in a Bastar village *haat*
Image courtesy of the collector

BASTAR BRONZES

Bastar district in Chhattisgarh is a predominantly tribal region, famed for its wood-carvings, and terracotta and bronze sculptures. Bastar has large deposits of iron, manganese, and tin – metals essential in the casting of bronze statues. The Maria and Muria tribes, among others, commission idols from the Ghasias, who are sculptors. Sculptures are made using the *cire perdue*, or lost wax technique. A mould made from clay is left to dry in the sun. The sculptor then wraps or coils the dry mould using smoothened wax wires. Details such as facial features are carved from wax, and ornaments and clothing are added using wax threads. The torso is made first, and the head and legs are fixed to it using bamboo sticks or solid wax. A layer of clay is added over the wax, and has channels to allow molten metal to flow in. The wax melts from the heat of the metal which assumes the shape of the mould. Once it solidifies, the outer layer of clay is broken to reveal the finished image.

Apart from deities, Bastar sculptures include objects of festive and ceremonial significance, and an assortment of everyday use objects including lamps, utensils, combs and hairpins. These bronzes are detailed with motifs inspired by nature and the cosmos. Initially animists, Bastar tribes developed a large and varied pantheon dominated by mother goddesses. Male gods, few in number, are forest or hill spirits, or are specific to clans. The following lots present a range of subjects typical to Bastar sculpture.

33

EQUESTRIAN DEITY

BASTAR, CHHATTISGARH

CIRCA 1940

Bronze

15.75 in (39.7 cm) high

\$940 - 1,250

Rs 60,000 - 80,000

PROVENANCE

From a Distinguished Family Collection



34

GRAMDEVATA AND DEVI

BASTAR, CHHATTISGARH

CIRCA 1960

Bronze

27 in (68.8 cm) high

\$2,345 - 3,125

Rs 1,50,000 - 2,00,000

PROVENANCE

From a Distinguished Family Collection



35

DEEP-LAKSHMI

BASTAR, CHHATTISGARH
CIRCA 1960

Bronze
11.5 in (29.3 cm) wide

\$625 - 940
Rs 40,000 - 60,000

PROVENANCE

From a Distinguished Family Collection



36

VILLAGE HERO

BASTAR, CHHATTISGARH
CIRCA 1950

Bronze
10 in (25.4 cm) high

\$625 - 940
Rs 40,000 - 60,000

PROVENANCE

From a Distinguished Family Collection





objects of pride

BHUTA MASKS

Bhuta worship lends itself to diverse art forms, including masks sculpted in bronze or carved in wood. Broadly, *bhutas* are classified into three categories, with masks of bronze or wood representing the invoked spirit. The metal alloys with which the masks are constructed render them resistant to the elements in the thickest parts. Conversely, ornaments and features such as the horn and tongue tend to be brittle and delicate. *Bhuta* masks are objects of pride and the sculpting of these masks is an honoured and continuing craft tradition.

invoked spirit

metal alloys

Bhuta worship



37

JARANDAYE

KARNATAKA/KERALA
CIRCA 19TH CENTURY

Bronze
12.25 in (30.9 cm) wide

\$2,345 - 3,125

Rs 1,50,000 - 2,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

38

JUMADI OR JARANDAYE

KARNATAKA/KERALA
CIRCA 19TH CENTURY

Brass
14.75 in (37.2 cm) high

\$2,345 - 3,125

Rs 1,50,000 - 2,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY



39

BANTA OR JUMADI

KARNATAKA/KERALA
CIRCA 19TH CENTURY

Bronze
14 in (35.8 cm) wide

\$2,345 - 3,125

Rs 1,50,000 - 2,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY



40

JUMADI OR BANTA

KARNATAKA/KERALA
CIRCA 19TH CENTURY

Bronze
16.75 in (42.6 cm) high

\$3,125 - 4,690

Rs 2,00,000 - 3,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY





41

PANJURLI WITH MOVEABLE SNOOT

KERALA/KARNATAKA

MID 20TH CENTURY

Inscribed in Malayalam (upper left and upper right)

Bronze

16.25 in (41 cm) high

\$1,875 - 2,345

Rs 1,20,000 - 1,50,000

PROVENANCE

From a Distinguished Family Collection



42

MOOSHIKA VAHANA

TAMIL NADU

CIRCA 20TH CENTURY

Enamel paint on wood

47.50 in (120.8 cm) wide

\$5,470 - 7,035

Rs 3,50,000 - 4,50,000



Mooshika Vahana, Tamil Nadu, 19th Century
Saffronart, *Living Traditions: Folk & Tribal Art*, 16-17 March 2016, lot 6
Sold for Rs 7.2 lakhs (\$10,932)

43

NANDI

MAHARASHTRA/KARNATAKA
CIRCA 20TH CENTURY

Bronze repoussé
19.25 in (49.2 cm) wide

\$5,470 - 7,035
Rs 3,50,000 - 4,50,000

NANDI

Nandi is the bull who is the *vahana* or mount of Shiva. As the guardian of Kailash, the abode of Shiva and Parvati, Nandi represents virility, strength and fertility. He is worshipped widely across India, and is often seen at the entrances of Shaivite temples.





44

DHOOMAVATI

KARNATAKA/KERALA

CIRCA 20TH CENTURY

Acrylic and silver foil on wood

42.75 in (108.4 cm) high

\$2,345 - 3,125

Rs 1,50,000 - 2,00,000

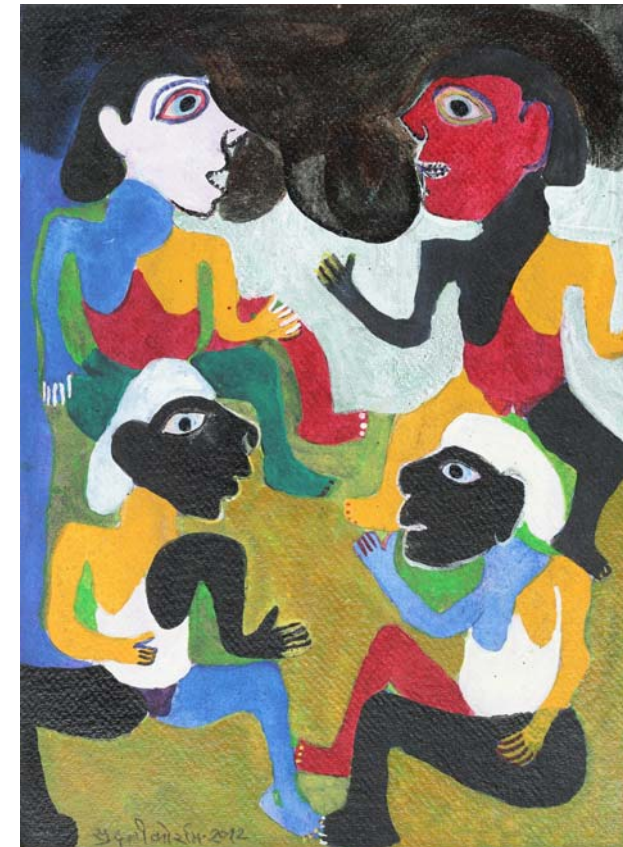




a



b



c



d



e

45

SUDANI BAI

a) *Untitled*

Signed and dated in Devnagari (lower right)
2012

Acrylic on paper
15 x 11 in (37.8 x 27.6 cm)

b) *Untitled*

Acrylic on paper
11 x 15 in (27.6 x 37.7 cm)

c) *Untitled*

Signed and dated in Devnagari (lower left)
2012

Acrylic on paper
15 x 11 in (37.7 x 27.5 cm)

d) *Untitled*

Signed and dated in Devnagari (lower left)
2011

Acrylic on paper
11 x 15 in (27.6 x 37.7 cm)

e) *Untitled*

Signed and dated in Devnagari (lower right)
2011

Acrylic on paper
11 x 15 in (27.8 x 37.4 cm)

\$625 - 940

Rs 40,000 - 60,000

(Set of five)

PROVENANCE:

Private Collection, Mumbai

Sudani Bai was born in 1979 in Bhagdeva village in Bastar, Chhattisgarh. She began painting in the 1990s, and like only a few other women artists from Bastar who have used art as a medium for self expression, Sudani Bai creates her own unique narratives. With no formal training, her vibrant vignettes of village life offer a completely new idiom that encapsulates her own life experiences. Using bright colours and clear figuration, her art touches upon traditions such as creating rope from tree bark, and social commentaries on the daily politics of community living.



a



b



c



d



e



f

46

SUDANI BAI

a) *Untitled*

Signed and dated in Devnagari (lower right)
2011

Acrylic on paper
14.75 x 10.75 in (37.6 x 27.6 cm)

b) *Untitled*

Signed and dated in Devnagari (lower right)
2012

Acrylic on paper
14.75 x 10.75 in (37.7 x 27.5 cm)

c) *Untitled*

Signed and dated in Devnagari (lower left)
2010

Acrylic on paper
14.5 x 10.5 in (36.9 x 26.7 cm)

d) *Untitled*

Acrylic on paper
14.75 x 10.75 in (37.7 x 27.5 cm)

e) *Untitled*

Signed and dated in Devnagari (lower left)
2012

Acrylic on paper
10.75 x 14.75 in (27.6 x 37.7 cm)

f) *Untitled*

Signed and dated in Devnagari (lower right)
2012

Acrylic on paper
10.75 x 14.75 in (27.6 x 37.7 cm)

\$785 - 1,095

Rs 50,000 - 70,000

(Set of six)

PROVENANCE:

Private Collection, Mumbai



A woman from the Baiga tribe with *godhana* art decorations
Wikimedia Commons

TATTOO ART

The practice of tattoo art is an essential custom among the Baiga tribe of Madhya Pradesh. They believe that when Lord Brahma created the human body, he divided it into a feminine principle, represented by flesh and blood, and a masculine principle, represented by the bones. Tattooing the body was believed to unify these two principles, and so both men and women decorate their bodies in ink. It is often seen as a rite of passage for young Baigas when they are initiated into adulthood. "The symbols from which a tattoo is composed have semiotic value and represent aspects of nature integral to the Baiga way of life. These symbols differ within the various sub-divisions of the Baiga community. Apart from being part of their bodily decoration, these tattoos inscribe and differentiate various groups within the Baigas." (Olympia Bhatt, "Shanti Bai," Annapura Garimella ed., *Vernacular, in the Contemporary 2*, New Delhi: Devi Art Foundation, 2011, p. 1)

Tattooing is called *godhana*, and is a traditional art handed down through generations. The artists, often women, earn their livelihood from it. The original technique of *godhana* on skin, involves marking the body with a mixture of black soot scraped from the flame of a lamp, and sesame seed oil. The design is then pierced into the skin, creating a permanent tattoo. The designs are varied and precise, as the tradition is rooted in contextual symbolism and meaning. According to *godhana* artist Shanti Bai, "Women from Baiga tribal community attach great importance to *godhana* because they see it like 'amar gehna' (ornaments for posterity). We recite mantras before we start the process and every design created on a particular part of the body has a specific name — 'dhandani' on legs, 'pichadi' on the back, 'pukda', 'pori' etc..." (artist quoted in Shailaja Tripathi, "New Voices", *The Hindu*, 1 April 2011, online)

SHANTI BAI*Untitled*

Acrylic on canvas

60 x 33 in (152.1 x 83.6 cm)

\$1,095 - 1,410**Rs 70,000 - 90,000**

Shanti Bai is considered a master *godhana* artist, and was born in Dindori in Madhya Pradesh, in 1963. She was trained by her aunt to carry her legacy forward. Since tattooing has become less prevalent in the Baiga community over time, a local cultural agency encouraged Shanti Bai to recreate her tattoos on paper and canvas. Her designs, characterised by their elaborate geometric patterns, attracted interest and brought *godhana* art into a contemporary space. Her daughter, Mangla Bai Marawi continues the tradition by painting on canvas, which has provided a new medium and audience to keep the art alive.

A tattooed woman from a Central Indian tribe
 Wikimedia Commons



48

VILLAGE GODDESS

HIMACHAL PRADESH

CIRCA 1970

Brass

9.25 in (23.5 cm) high

\$470 - 785

Rs 30,000 - 50,000

PROVENANCE:

From a Distinguished Family Collection





Lots 49-64

Closing Time: Thursday, 12 April 2018

8.45 pm (IST)

11.15 am (US Eastern Time)



49

SET OF TWO RITUAL FIGURES

KERALA/KARNATAKA
CIRCA 19TH CENTURY

a) *Varte*

Bronze
6.25 in (15.9 cm) high

b) *Devotee Figure*

Bronze
9.25 in (23.3 cm) high

\$625 - 940

Rs 40,000 - 60,000

**NON-EXPORTABLE
REGISTERED ANTIQUITY**

(Set of two)



a



b

50

PAIR OF BHUTA RIDERS

KARNATAKA/KERALA
CIRCA 19TH CENTURY

a) *Bemmeru*

Bronze
13.25 in (33.6 cm) high

b) *Panjurli*

Bronze
10 in (25.6 cm) high

\$1,095 - 1,410

Rs 70,000 - 90,000

NON-EXPORTABLE REGISTERED ANTIQUITY

(Set of two)



a



b

SET OF THREE SHAIVITE DEITIES

HIMACHAL PRADESH

CIRCA 1970

a) Durga Simhavahini

Brass

5.5 in (13.7 cm) high

b) Three-Headed Male Deity

Brass

6.5 in (16.9 cm) high

c) Durga Astride her Lion Vahana

Brass

4.75 in (12.2 cm) high

\$785 - 1,095**Rs 50,000 - 70,000**

(Set of three)

PROVENANCE:

Property of Distinguished Family Collection



52

THEYYAM FIGURINES

KERALA/KARNATAKA
CIRCA 20TH CENTURY

a) Acrylic on wood

7.5 in (19 cm) high

b) Acrylic on wood

6.25 in (15.6 cm) high

\$470 - 785

Rs 30,000 - 50,000

(Set of two)



a



b

53

JARANDAYE

KARNATAKA/KERALA

CIRCA 19TH CENTURY

Bronze with silver patina

10.5 in (26.4 cm) high

\$1,875 - 2,815

Rs 1,20,000 - 1,80,000

NON-EXPORTABLE REGISTERED ANTIQUITY



54

BANTA WITH SNAKE HOOD

KARNATAKA/KERALA

CIRCA 19TH CENTURY

Bronze

14.75 in (37.3 cm) high

\$3,125 - 4,690

Rs 2,00,000 - 3,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY



55

PILICHAMUNDI MASK

KARNATAKA/KERALA
CIRCA 19TH CENTURY

Bronze
13.25 in (33.7 cm) high

\$3,125 - 4,690

Rs 2,00,000 - 3,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY



56

BANTA

KARNATAKA/KERALA
CIRCA 20TH CENTURY

Bronze
18 in (45.7 cm) wide

\$7,035 - 8,595

Rs 4,50,000 - 5,50,000



Banta is a non-speaking spirit, often portrayed as a jester, who accompanies and serves the Jumadi.

57

JUMADI OR JARANDAYE

KARNATAKA/KERALA
CIRCA 19TH CENTURY

Bronze
14.5 in (36.9 cm) high

\$3,125 - 4,690

Rs 2,00,000 - 3,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY



58

JARANDAYE OR JUMADI

KARNATAKA/KERALA

CIRCA 19TH CENTURY

Bronze

16.75 in (42.3 cm) high

\$3,125 - 4,690

Rs 2,00,000 - 3,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY





59

BAGH PHULKARI

PUNJAB

CIRCA 20TH CENTURY

Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes

48.25 x 98.25 in (122.3 x 249.5 cm)

\$3,125 - 4,690

Rs 2,00,000 - 3,00,000

PROVENANCE:

From a Distinguished Family Collection

Phulkari literally means 'flower-work,' and reflects the fertility of Punjab's plains.

60

SAINCHI PHULKARI

PUNJAB

CIRCA 20TH CENTURY

Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes

43 x 85.5 in (109.5 x 217 cm)

\$3,125 - 4,690

Rs 2,00,000 - 3,00,000

PROVENANCE:

From a Distinguished Family Collection





WARLI PAINTING

Warli art comes from the tribes of the Thane district of Maharashtra, which lies along the foothills of the Sahyadri mountains. The exuberant, swirling geometric patterns of Warli art are countered by the austere white paint with which they adorn brown mud walls. Unlike much Indian folk art, which is rooted in myth and religion, Warli art traditionally depicts social functions, the marriage ceremony in particular. It is a way of inter and intra-personal communication, recording events and transmitting local stories pictorially, without use of the written word.

Warli figuration is based on geometric forms, such as the circle taken from the moon and sun, the triangle simplified from mountains and trees, and the square, which has no natural equivalent and is therefore used to symbolise sacred enclosures. Human bodies are represented by two triangles, which are animated by an extraordinary quality of vibrancy. The composition of a scene in Warli art is based on providing a clear coherence and order while expressing the belief that life is in constant and cyclical movement. There is no linear timeline for events. The trees, crops, abodes, and humans who inhabit and animate the world, are in harmony with the cosmos which provides a divine order.

JIVYA SOMA MASHE

Jivya Soma Mashe is one of most well known practitioners of Warli art, “who has been able to make a break with his tradition and yet carry it forward.” (Yashodhara Dalmia, *The Painted World of the Warlis: Art and Ritual of the Warli Tribes of Maharashtra*, New Delhi: Lalit Kala Academy, p. 221) The ephemeral nature of wall art was transformed into a more permanent personal style when Mashe began painting on canvas and paper. Mashe has received much international acclaim both in India, and internationally. In 1974, he met Bhaskar Kulkarni, an artist who brought his art to the attention of galleries in Mumbai. Mashe’s first exhibition was hosted by Gallery Chemould at Jehangir Art Gallery, Mumbai, in 1975, who published the book *The Warlis: Tribal Paintings & Legends* a decade later. In 1989, along with Gond artist Jangarh Singh Shyam, he represented India at the show *Magicians of the Earth* at the Centre Pompidou in Paris. Mashe and Shyam were also featured at the Musée du quai Branly in Paris in 2010, at the *Other Masters of India* exhibition curated by Jyotinder Jain.

61

JIVYA SOMA MASHE

Untitled

Signed in Devnagari (lower right)

Cow dung and acrylic on cloth

24 x 37.25 in (61 x 94.8 cm)

\$1,095 - 1,410

Rs 70,000 - 90,000

PROVENANCE:

Private Collection, New Delhi



BALU JIVYA MASHE*Untitled*

Signed in Devnagari (lower right)

Cow dung and acrylic on cloth

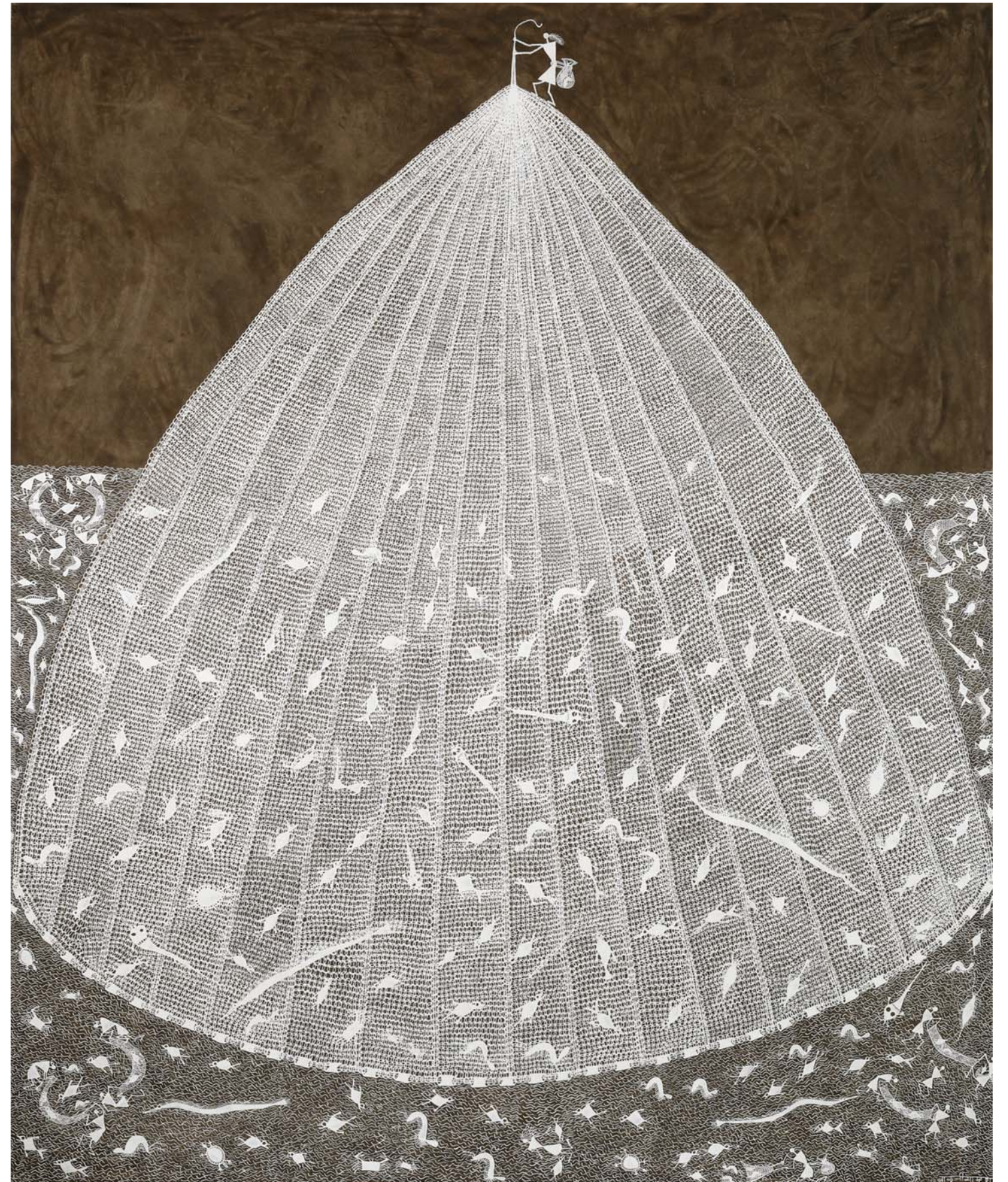
66 x 55 in (167.5 x 139.6 cm)

\$1,250 - 1,875**Rs 80,000 - 1,20,000**

Jivya Soma Mashe's son, Balu Jivya Mashe continues the tradition of presenting a single element with attention to minute detail. The intricate fishing net held by a lone fisherman contains within it, the complete diversity of river life found in the region.



Wikimedia Commons





63

ANIL CHAITYA VANGAD

Untitled

Signed in Devnagari (lower right)

Cow dung and acrylic on cloth

65 x 67 in (165.4 x 170.3 cm)

\$1,095 - 1,410

Rs 70,000 - 90,000



64

SUDANI BAI

Untitled

Signed in Devnagari and
dated '2013-14' (at the base)

2013-2014

Wood

98.5 in (250.1 cm) high

\$6,250 - 9,375

Rs 4,00,000 - 6,00,000



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All lots for sale are featured in this auction catalogue. The number listed next to each image is the lot number and should be used as a reference during bidding or for any information requests. The lots in this sale may be viewed through any of the following:

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- ii. The online auction catalogue available on saffronart.com
- iv. The mobile auction catalogue available for download on your mobile device

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- i. Name
- ii. Address
- iii. Telephone Number
- iv. Email Address
- v. Know Your Customer (KYC) documents
- vi. Credit card information/financial references/deposits

In some cases, Saffronart may request for a bidding limit value which is a per lot limit based on your current bid value. If you have bid or been approved to bid with Saffronart before, please use your Saffronart login and password to accept the Conditions for Sale online. Please note the invoicing details provided at the time of registration cannot be changed after the sale.

How do I Bid?

- i. Bidding Online: Once you have identified the lot that you would like to bid on, click on “Bid Now” and enter either the bid amount for regular bidding, or a maximum price for proxy/automatic bidding. Regular bidding is the method by which you actively participate in the bidding process by entering the next valid bid (or one of a higher value) each time you are outbid. Your screen will display the next (minimum) valid bid, based on a predetermined increment. You may also view the entire bid history prior to making your decision. After you enter your bid, it is advisable to view the bid history to verify that your bid has been recorded. Please note that bidders may be contacted during the auction for bid verification in order to protect all bidders and maintain the efficacy of the process.
- ii. Bidding on the Phone: Saffronart accepts requests from bidders to place bids on the phone with our staff depending on availability. To avail of this service, you must be registered as a bidder. Please note that the number of telephone lines available for telephone bidding may be limited and this facility is provided at the discretion of Saffronart.
- iii. Bidding on the Mobile: Bidders may download a software application from Saffronart onto their eligible mobile device and use it to place bids during the sale. To

avail of this service, you must be registered as a bidder. Download the app from the iTunes App store and the Google Play store.

- iv. Absentee/Proxy Bids: Bidders may place bids prior to the sale either online or in writing by submitting the absentee/proxy bid form. See the Absentee/Proxy Bid Form available at the back of the printed catalogue, or on the website.

What are bid increments?

Any new bid must be greater than the current highest bid by a minimum increment. The next valid bid amount is the current highest bid plus the minimum increment value. The auctioneer may vary the increments during the course of the auction at his or her discretion. Online bids however, are accepted only at the next valid bid based on the minimum increment. Please refer to the bid increments at the back of the catalogue (on the reverse of the Absentee/Proxy Bid Form).

Can a bid be cancelled?

Once the auction has started, bids may not be cancelled by a bidder. Absentee/Proxy bids may be altered prior to the start of the auction. Absentee/Proxy bids placed online may be lowered if the bidder has not reached their proxy (maximum) value. Saffronart reserves the right to cancel a bid at its discretion if it considers it necessary to do so.

What is the currency of bidding?

Bids may be placed in US Dollars (USD) or Indian Rupees (INR). However, only buyers in India may pay for their purchases in INR at the close of the auction. All other buyers must complete payment in USD. Certain lots have been marked with the sign ❖. These lots are not situated in India and therefore, may only be bid for and purchased in USD. Persons residing in India wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details. Please see the exchange rate section in our Conditions for Sale online.

What is an Opening/Start Bid?

The opening/start bid is the value at which the auction house starts the bidding on a particular lot.

Absentee/proxy bids received before the start of the auction will be recorded as follows:

- i. If the absentee/proxy bid is less than the opening bid value it will be recorded and displayed below the opening

bid value at the time of the start of the auction in the bid history for that particular lot.

- ii. If the absentee/proxy bid is greater than the opening bid value and is less than the next valid bid for that lot (based on the minimum increments) it will be recorded and displayed as the current highest bid above the opening bid value at the time of the start of the auction in the bid history for that particular lot. The next valid bid in this case will be greater than the current highest bid by a minimum increment, which applies to that bid value.
- iii. Multiple absentee/proxy bids received on a particular lot before the start of the auction will be recorded and displayed in the bid history of the lot according to the values with the highest bid being the current valid bid at the time of the start of the auction. Absentee/proxy bids received at the same value will be prioritised based on the time of receiving the bids and will be shown in the bid history of the lot.

How do I track my bids?

Under ‘My Bids’ on the page “My Auction Gallery”, bidders can keep track of their bids. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves when prompted.

The most updated bid values shall be shown only when the page on the website containing the information on bid values is refreshed, which shall happen either automatically at regular intervals (indicated at the top of the page), or when a bidder clicks on the “click to refresh immediately” link on the page, or on the “refresh” or “reload” button on his/her internet browser. After the values on the page have been refreshed, any changes in bid values shall not be visible to the bidder until the values are refreshed again whether automatically or by the bidder.

We encourage bidders to set absentee/proxy bids for lots they are interested in well in advance of the closing time for a lot.

When does a lot sell? What are closing and winning bids?

The closing bid for a lot is the highest bid at the time a particular lot’s bidding has ended. No further bids can be made at that point. The closing bid is considered a winning bid, only if the bid equals or exceeds the reserve price. If the closing bid on a particular lot is below the reserve price, it will not be considered a winning bid and the lot will be deemed unsold. However, if the closing bid belongs to a proxy bidder and is below the reserve price, but the proxy bidder’s maximum bid price exceeds or equals the reserve price, then the lot will be sold to the proxy bidder at the reserve price. The winning bids

for all sold lots will be posted on the website after the close of the auction.

Groups of lots are scheduled to close at different times on the last day of the auction. The bid closing schedule for each auction is listed online, and at the back of the printed catalogue. Pre–determined groups of lots will close according to the bid–closing schedule unless a bid is recorded within a span of 2 minutes prior to the lot’s scheduled closing time. In this case, the lot closing time will be extended to 2 minutes after the time of the last bid. If this time extension takes place, bidding on any lot will only end if there is no bid recorded for a continuous period of 2 minutes. Bidders are advised to click on the “click to refresh immediately” link on the website page being viewed by them, or on the “Refresh” link if bidding on a mobile, at regular intervals for updates on latest bids and time extensions if any.

What is Buyer’s Premium?

In respect of each sale at the auction, Saffronart shall charge a Buyer’s Premium calculated at 20% of the winning bid value of up to and including USD 1,500,000; 15% of the winning bid value in excess of USD 1,500,000 up to and including USD 3,000,000; and 12% of the winning bid value in excess of USD 3,000,000. For lots being shipped from India, a GST (Goods and Services Tax) on the Buyer’s Premium shall be to the account of the Buyer. This is applicable for deliveries within India as well as overseas.

How will I be invoiced?

If you win a bid, you will be sent an email after the close of the auction, containing an invoice for the winning bid plus additional charges (shipping, handling, duties and taxes as applicable) and the Buyer’s Premium plus GST at applicable rates. The invoicing details provided at the time of registration will be used to raise the invoice and no changes will be accepted after the sale.

You may review acceptable modes of payment described in the section below. If you are the winning bidder, you are legally bound to purchase the item from Saffronart. Please note that purchases will not be shipped out until payment has been received and cleared.

What are additional charges?

All post–sales expenses, including packing, insurance, shipping or handling charges, are borne by the buyer. Shipping will be charged on courier rates and are determined by the value, origin and destination of the package. Local deliveries will be charged at actuals.

You may choose to make your own arrangements for shipping and handling. However, all documentation requirements must be complied with. Please contact us for further details.

What are the Duties and Taxes applicable on my purchase?

All duties and taxes applicable shall be borne by the buyer and will depend on the value, origin and destination of the package.

- i.

Deliveries in India for lots originating in India:

Any sale of lots originating from India to an address in India is subject to GST at applicable rates on the winning bid value and an 18% GST on the Buyer’s Premium. The final charges will be determined at the close of the auction and will be sent by email to the winning bidder.

- ii.

International Shipments for Lots not marked as Special Lots:

For lots originating from India, an 18% GST on the Buyer’s Premium is applicable. There may be duties and taxes levied depending on the delivery destination which typically will be on the total of the winning bid and shipping and handling values. Depending on the shipping address, these duties and taxes vary according to customs regulations in the destination country. Any shipments to EU countries will be charged an additional VAT as applicable. Please contact Saffronart for further details.

For imports, the terms of sale are Delivered Duty Unpaid (DDU). It is the Buyer’s responsibility to pay all international duties, customs charges, taxes and tariffs to the respective authorities. Normally, the couriers we contract will pay import duties on behalf of the buyer and get reimbursed at the time of delivery.

- (iii)

Shipments and Deliveries for Lots originating outside India (lots marked with the symbol ✧)

These lots are located outside India. Persons residing in India can bid on and pay for in USD by complying with the appropriate foreign exchange regulations for making overseas payments. There are import duties applicable on artworks shipped into India. Please contact Saffronart for further details.

In the event that the lot is to be shipped internationally, additional charges for international shipments mentioned in the above section shall apply.

Please Note: Lots may require permits for import or be subject to import restrictions to certain countries. Potential buyers are advised to check import regulations prior to making a bid decision.

How do I make payment?

Buyers will be required to complete payment within a period of 7 business days from the receipt of the invoice via email. If you have not received your invoice within 48 hours of the close of the sale, please contact us.

For Buyers in India

Payment can be made in INR only by the following acceptable modes of payment:

- (i)

Cheque/Demand Draft: To be made in favour of Saffron Art Pvt. Ltd.
- (ii)

RTGS/NEFT: Details will be included with the invoice and available upon request
- (iii)

Credit card: up to INR equivalent of USD 5,000

For Buyers outside India

Payment can be made in USD only by the following acceptable modes of payment:

- (i)

Cheque: To be made in favour of Saffron Art Pvt. Ltd
- (ii)

Direct wire transfer: Details will be included with the invoice and available upon request
- (iii)

Credit card: up to USD 5,000

Payment from an NRE account: The invoice will be raised in USD based on the winning bid value, and the buyer will have to transfer an equivalent INR amount at the bank exchange rate. Please note that while USD payments are accepted for Special Lots, we require an Indian address for shipment.

When will my purchases be delivered/can I collect my purchases?

1.

For Antiquities: Upon receipt of payment from the buyer, Saffronart will apply to the ASI (Archaeological Survey of India) for transfer of ownership of the antiquity and we estimate that the process will take between 60– 90 days. We will be able to deliver your purchase as soon as we have completed all formalities with the ASI and the antiquity has been transferred to your name.

Purchases are shipped out within 7 – 10 business days after completion of the ASI transfer, and are insured under the terms of Saffronart insurance policy (please note that frames are not insured). If there is an expected delay in dispatch, the buyer will be informed of the delay via email, unless the buyer has indicated an alternative preferred mode of communication.
2.

For Non–antiquities: Purchases shipped out within 10 – 15 business days of the payment being cleared are insured under the terms of Saffronart’s insurance policy (please note that frames are not insured). If there is an expected delay in dispatch, the buyer will be informed of the delay via email, unless the buyer has indicated an alternative preferred mode of communication.

Buyers may choose to collect their purchases from the Saffronart office in Mumbai. In such cases, buyers are requested to make an appointment to collect purchases within 10 – 15 business days of completion of all

payments and documentation formalities. Buyers who have completed payment formalities and have not taken delivery of their lots from Saffronart within 30 days of the completion of payment formalities will be charged storage and insurance at applicable rates.

What documentation will I receive with my purchases?

Upon confirmation of delivery or receipt of shipment, we will send you the invoices for your purchases along with the ASI registration certificate any relevant documentation for the lot that has been mentioned in the lot details. Please note that Saffronart does not issue any authenticity certificates.

What if my shipment reaches damaged?

All purchases from this sale are final. In the unlikely event of your receiving a damaged product, please notify Saffronart directly within five days of receipt of the lot. Please call or email us at any of our locations mentioned in the Sales and Enquiries section. If Saffronart does not receive any notification within 7 business days of delivery, it shall be assumed that the lot has been received in good condition, and no claims will be entertained.

What are some of the symbols used next to the lots on auction?

- i.

✧ Lots marked with ✧ are not situated in India and therefore, may only be bid for and purchased in USD. Persons residing in India, wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details. ✧
- ii.

△ Lots marked with △ indicate that Saffronart owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

How do I participate in your next auction?

If you would like to register to bid or consign to any of our upcoming auctions please contact any of our locations listed in the Sales and Enquiries section.

If you would like to stay informed of Saffronart’s upcoming events, please register with us online at saffronart.com

CONDITIONS FOR SALE

These conditions for sale set out the terms on which **We** offer the **Lots** listed in this catalogue for sale on behalf of sellers, and if you make a successful bid, will form a contract for sale between you and the seller.

By participating in this online auction, you acknowledge that you are bound by these conditions for sale as listed below and on the **Website** saffronart.com. You will find a glossary at the end explaining the meanings of the words and expressions which are in **bold**.

1. Eligibility and Compliance

- 1.1 **We** have been granted a valid licence under the **Antiquities Act** and **Rules** for conducting the auction of **Lots** which are **Antiquities** and for dealing in **Antiquities** as a part of the **Lots** being auctioned.
- 1.2 **We** have verified the valid registration of the **Antiquities** in the name of the relevant sellers as required under the **Antiquities Act** and the **Rules**.
- 1.3 **We** will have no ownership interest in any **Lot** which is an **Antiquity**, till the receipt of full payment by **Us** in respect of such **Antiquity** from a winning bidder in accordance with paragraph 6.7 below. Upon receipt of full payment by **Us** from the winning bidder, the ownership of the **Antiquity** along with its registration (as required under the **Antiquities Act**) will be first transferred/delivered from the seller to **Us**, and thereafter will be transferred/delivered by **Us** to the winning bidder in accordance with the provisions of these conditions for sale.
- 1.4 The possession of the **Lots** which are **Antiquities** has passed from the respective sellers to **Us** within the territory of India in accordance with the provisions of the **Antiquities Act** and the **Rules**, and the sellers have intimated the Archaeological Survey of India of such transfer of possession of the concerned **Antiquity** from such seller to **Our** designated premises.

2. Our role as the agent of the Seller:

- 2.1 **We** undertake to sell the **Lots** through this online auction as agents for and on behalf of sellers. Unless stated otherwise, **We** have no ownership interest in any **Lot** in this online auction.
- 2.2 Making a bid online constitutes an irrevocable offer to purchase the **Lot** and the acceptance of a bid as the winning bid by **Us** shall result in an enforceable contract of sale between **Us**, acting solely as the agent of the seller, and the winning bidder.

3. Catalogue Descriptions and Condition of Lot

- 3.1 **We** offer all **Lots** for sale at the auction on an “as is” basis, meaning that each **Lot** is sold with all existing faults and imperfections. **We** encourage all potential buyers to inspect each item carefully before bidding.

Any statements made by **Us**, including by **Our** representatives/employees, about any **Lot**, whether orally or in writing, concerning attribution of such **Lot** to, for example, any school of art or craftsmanship, country or origin, history, provenance or condition, are only expressions of **Our** opinion or belief. Such opinions or beliefs have been formed honestly in accordance with the standard of care expected of an auction house, having due regard to the estimated value of each **Lot**. **We** have not carried out any exhaustive research or analysis on any **Lot** to be sold in this auction, and potential buyers should seek appropriate advice on the condition of each **Lot** from their own professional advisors.
- 3.3 For the convenience of bidders, **We** provide condition reports on **Lots** upon request free of charge. The report includes **Our** bona fide opinion on the condition of the **Lot** and is not an alternative to viewing and inspecting a **Lot** by a bidder, or a bidder’s duty to seek independent advice on the **Lot**, including its description, condition and authenticity.
- 3.4 The bidders undertake to:
 - (i) inspect and satisfy themselves prior to the auction as to the condition and description of the **Lot**;
 - (ii) rely on their own judgment as to whether the **Lot** matches its description; and
 - (iii) not rely on an illustration of any **Lot** given in the **Auction Catalogue**.
- 3.5 Size description/s of all the **Lots** featured in the **Auction Catalogue** are approximate. **We** encourage all potential buyers to inspect each item carefully before bidding.
- 3.6 Neither **We** nor any of **Our** affiliates, agents, representatives, employees or directors shall be liable for errors or omissions in any of the representations made in the **Auction Catalogue** or otherwise, with respect to the authenticity, description or condition of any **Lot** for sale through this auction.

4. Viewing the Lots and Bidder Registration

- 4.1 All **Lots** for sale are featured in the **Auction Catalogue**. The number listed next to each image is the ‘**Lot** number’ and should be used as a reference during bidding, or for

any information requests. The **Lots** in this sale may be viewed through any of the following:

- (i) Viewings – details listed in the ‘Sales and Enquiries’ section;
- (ii) The Online **Auction Catalogue**; and
- (iii) The Mobile **Auction Catalogue**
- 4.2 **We** may withdraw any **Lot** before, during, or after the online auction, if **We** have reasons to believe that the authenticity of the **Lot** or the accuracy of the description of the **Lot** is in doubt, or if there is a breach of **Our** terms of business, or if **We** otherwise believe, in **Our** sole discretion, that it would be improper to include the **Lot** in the auction.
- 4.3 All **Lots** shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the **Lot** shall be considered unsold. The **Reserve Price** on each **Lot** shall be confidential and **We** shall have no obligation to disclose the same to any bidder. **Lots** sold in “Absolute Auctions” or marked as sold with “No Reserve” are not subject to a **Reserve Price** and will be sold to the highest bidder, irrespective of the bid amount.
- 4.4 **We** have the sole and absolute discretion to: (i) determine the form and content of the descriptions of **Lots** in the **Auction Catalogue**, (ii) granting bidding access to a bidder, (iii) recording, rejecting or accepting bids, and (iv) deciding which bid constitutes the winning bid, if any.
- 4.5 Online bidding access, and access to the **MobileApp** and the telephone bidding facility, shall be given at **Our** discretion and **We** may set limits on the number of bids that may be made by a bidder and/or require payment guarantees or deposits as a precondition to giving bidding access to a bidder. Bidders will be informed of their bidding limits, if any, and will not be allowed to bid further if their bidding limit has been exhausted.
- 4.6 Bid updates and time extensions, if any, shall be updated on the **Website**. On the **Website**, bidders may refresh bidding values by clicking on the “Refresh” icon or the re-load/refresh buttons on their browsers, to view latest bid updates and time extensions, if any. **We** shall evaluate the bid histories of specific **Lot** groups periodically to preserve the efficacy of the auction process. This exercise may be conducted by **Us** internally or through third parties solely at **Our** discretion.
- 4.7 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction and invoicing details once registered will not be changed. The bidder shall be invoiced based on details

provided at the time of registering for the auction.

- 4.8 New bidders are advised to register at least 48 hours prior to the bid. Know–Your–Customer (KYC) documents and/or financial reference letters are required for individual and corporate clients and **We** will not grant bidding access if the bidder registration and KYC procedures are not complete.

5. Bidding

- 5.1 For the convenience of bidders, in particular bidders who are placing bids on more than one **Lot**, **Lot** groups are scheduled to close at different times during the auction.
- 5.2 The bidding for various **Lot** groups shall be closed in accordance with the bid closing schedule. However, a bid can be recorded by **Us** in the 2 minutes prior to the closing time of the **Lot**. The closing time for such **Lot** shall be extended to a time that is 2 minutes after the time that the last bid was made. In the event of extension of closing time in accordance with this paragraph, bidding on the **Lot** shall only end if no bid is recorded by **Us** for a continuous period of 2 minutes. Bidders are advised to click on the “Refresh” icon on the **Website** page being viewed by them or on the “Refresh” button in the browser at regular intervals (in accordance with the provisions of paragraph 5.4 below) for updates on latest bids and time extensions, if any.
- 5.3 The **Website** shall also contain a “My Auction” filtered view of the **Auction Catalogue** and the bidder may click on this link to access information on all bids made by the bidder in respect of various **Lots**. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves. The **Website** shall contain the bid history for each **Lot**, being the bid amounts that have been recorded since the start of the auction till the current highest bid; and a countdown clock indicating the amount of time available for placing bids before the closing time.
- 5.4 The bid history, current bid and countdown clock shall be accurate at the time of downloading of those values. However, such information shall not reflect any changes in the bid history, current bid and/or countdown clock that may have occurred during the time taken for this information to reach the bidder’s computer from **Our** server. The most updated bid values shall be shown only when the information on bid values is refreshed, which shall happen either automatically, or when a bidder clicks on the “Refresh” icon on the **Website** page, or on the “Refresh” or “Reload” button on his/her internet browser. After the values on the page have been refreshed, any

- changes in the bid history shall not be visible to the bidder until the values are refreshed again, whether automatically on the **Website**, or by the bidder.
- 5.5 When the countdown clock counts down to zero, in the case where the closing time in respect of a particular **Lot** has been extended by a further 2 minutes pursuant to paragraph 5.2 above, the countdown clock may not reflect such extension. The bidder may wait for the values on the page to refresh automatically on the **Website**, or click on the “Refresh” icon on the page, or on the “Refresh” or “Reload” button on his/her internet browser after the countdown clock has counted down to zero to determine whether the closing time has been extended for that **Lot**.
- 5.6 The countdown clock combined with the current highest bid as shown on the bid history on the **Website** shall only be an indication of the highest bid amount at the time when the values on the **Website** were refreshed in the manner set out in paragraph 4.5 above. Should bidders want more frequent updates, they are advised to refresh values as described in paragraph 5.5 above in order to view the most updated bid history and countdown clock.
- 5.7 Bidders may download the **MobileApp** onto any mobile device that supports Android and iOS, and use it to place advance bids. To avail of this service, you must be registered as a bidder. **We** do not accept any liability in the unlikely event that a bid through the **MobileApp** is not executed or executed incorrectly.
- 5.8 The foreign currency exchange rate used is constant during the auction, and has currently been set at 1:64 (USD:INR). Prior to the start of the auction, **We** may at **Our** discretion change the exchange rate used, based on fluctuations in market exchange rates. The estimates for individual **Lots** have been ‘rounded off’ for ease of reference and may not reflect the exact exchange rate used for bid calculations.
- 5.9 **Technical Downtime:** In the unlikely event that the **Website** or **MobileApp** is inaccessible to bidders or partially disabled due to **Technical Downtime** at any time during the half an hour prior to the scheduled closing time of the auction for any of the **Lot** groups, the closing time of that **Lot** group and subsequent **Lot** groups will be extended by the duration of such **Technical Downtime**. In case the **Technical Downtime** extends beyond the closing time for a particular **Lot** group, the **Website** and the **MobileApp**, as the case may be, shall, after the **Technical Downtime**, show the auction for the particular **Lot** group as closed. However, the closing time for such **Lot** group and subsequent **Lot** groups shall be extended by the duration of the **Technical Downtime** and appropriate details of the extension shall be published on the **Website** shortly after recovery from the **Technical Downtime**. Bids recorded prior to any **Technical Downtime** will be treated as valid. **We** shall not be liable for any loss of information due to the **Technical Downtime**. The data logs of **Our** server will determine the duration of the **Technical Downtime** and any determination made by **Us** in respect of extension of the closing time shall be final.
- 5.10 Due to the nature of internet and/or mobile traffic, there may be an unpredictable time–lag between a bidder placing a bid, and that bid being received by **Us**. Therefore, although a bidder may have placed his/her bid prior to the closing time, the bid may be received by **Us** after the closing time for the **Lot** in respect of which the bid has been placed and shall, in such an event, be rejected. In order to prevent bids being rejected in such a manner, bidders may set proxy bids/automatic bids on **Lots** which the bidder wishes to bid for.
- 5.11 Proxy bids may be recorded with **Us** 12 hours prior to the closing time, subject to the other provisions of these conditions for sale, including any limits imposed by **Us** on the number of bids that a bidder may place. Proxy Bids are accepted from bidders once they have been given bidding access for the auction and may be entered prior to auction start and up until the auction closes.
- Once a bid is registered in **Our** system, whether placed by an active bidder or by proxy, it is immediately and automatically displayed for all registered users to see.
- 5.12 Bidders are advised to keep their login ID and password secure at all times. **We** will hold the bidder responsible for all bids placed using their login ID and password, whether via the **Website** or through the **MobileApp**. Bidders choosing to bid via telephone are advised to re–set their passwords at the close of the auction.
- 5.13 **Our** employees may not bid in the auction once the auction has started. They may, however, submit an absentee/proxy bid for an amount which may be equal to or above the lower estimate of a **Lot** before the auction commences. Once the auction has started, they may not increase their bid or alter it in any way. **Our** employees may also bid in charity auctions that are held on the **Auction Platform**.
- 5.14 **Our** auction platform does not allow any bids to be placed by **Us** on behalf of a seller. All bids recorded are from registered bidders.
- 5.15 **We** have the right to exercise reasonable discretion in setting bid increments, refusing any bid, advancing the bidding, withdrawing or dividing any **Lot**, combining any two or more **Lots**, and in the case of error or dispute, during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary, the sale record maintained by **Us** will be conclusive.
- 5.16 **We** reserve the right not to award the winning bid to the bidder with the highest bid at the closing date if **We** deem it necessary to do so.
- 5.17 **We** shall retain the right to display the results of the sale and **Lot** details sold by **Us**, including catalogue descriptions and prices on the **Website** at all times, including after the completion of the sale. **We** regret that **We** cannot agree to requests to remove these details from the **Website**.
- 5.18 At **Our** discretion, proxy bids submitted on “no reserve” **Lots** will be executed at a minimum of 10% of the lower estimate of the relevant **Lot** if there is no competing bid, and provided that the proxy bid amount is greater than such minimum value. Notwithstanding the above, in the event that there is a bid lower than such minimum value and there is no competing higher bid, then **We** may, at **Our** discretion, execute the **Lot** at such lower value.
- 5.19 **We** shall retain the right to display the results of the sale and **Lot** details sold by **Us**, including catalogue descriptions and prices on the **Website** at all times, including after the completion of the sale. **We** regret that **We** cannot agree to requests to remove these details from the **Website**.
- 6. Completing the Purchase**
- 6.1 **We** will raise invoices on the winning bidder for the sale price and **Buyer’s Premium**, applicable taxes on sale of the **Lots** and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the **Lots** and additional levies.
- 6.2 (a) The title to all **Lots** marked with ❖ shall pass from the seller to **Us** outside the territory of the United States of America.
- 6.2 (b) The title to the **Lots** other than mentioned in 6.2(a) above shall pass to the winning bidder at the time that bidding is closed for each **Lot** and such winning bidder shall thereafter assume full risk and responsibility for such **Lot**. In any event, the **Lots** purchased will not be released or shipped out to the winning bidder or his/her representative until the winning bidder has fulfilled his payment and other obligations as described in these conditions for sale.
- 6.3 For **Lots** which are not **Antiquities**, the title to the **Lots** purchased shall pass to the winning bidder at the time that bidding is closed for each **Lot** and such winning bidder shall thereafter assume full risk and responsibility for such **Lot(s)**. In any event, **Lots** purchased will not be released or shipped out to the winning bidder or his/her representative until the winning bidder has fulfilled his/her payment and other obligations as described in these conditions for sale.
- 6.4 (a) Subject to fulfilment of all these conditions for sale, the title to the **Lots** which are **Antiquities** shall pass to the winning bidder upon full payment by the winning bidder to **Us**, and such winning bidder assumes full risk and responsibilities thereafter. However, since **We** cannot deliver possession of the **Antiquity** to a third person prior to transferring the ownership along with valid registration to such third person in accordance with the provisions of the **Antiquities Act** and the **Rules**, subject to receipt by **Us** of full payment and of the duly signed requisite forms and documents from the winning bidder required for the purpose of transferring the ownership along with registration of the **Antiquity** to the winning bidder, **We** shall make best endeavours to transfer/deliver such **Antiquity** to the winning bidder within 90 days from the date of the receipt of full payment, and transfer papers from the winning bidder. The winning bidders are hereby made aware that the process for transfer of ownership along with registration from one person to the other in accordance with the provisions of the **Antiquities Act** and the **Rules** is a process administered by the Archaeological Survey of India and may take longer than the envisaged period of 90 days. **We** will not be responsible for any delays involved in transfer/delivery of ownership along with registration of any **Antiquity**. In the event that the registering officer or any other employee of the Archaeological Survey of India empowered to execute the transfer of ownership along with registration of an **Antiquity** insists on sending the duly transferred registration certificate directly to the winning bidder, **We** will not be responsible for any damage or loss in transit of the said registration certificate. Winning bidders are advised to read and abide by the provisions of the **Antiquities Act** and the **Rules** and all notifications issued thereunder from time to time, which are available with the Archaeological Survey of India and also at the website of the Archaeological Survey of India (www.asi.nic.in).
- 6.4 (b) **Lots** over a hundred years old, whether registered with the ASI or otherwise, or deemed National Treasures, are NON–EXPORTABLE as per the **Antiquities Act** and the **Rules**, and cannot be exported out of India.
- 6.5 In respect of each sale at the auction, **We** shall charge a **Buyer’s Premium** calculated at the rate of (i) 20% of the winning bid value of up to and including USD 1,500,000 (ii) 15% of the winning bid value in excess of USD 1,500,000 up to and including USD 3,000,000 and (iii) 12% of the winning bid value in excess of USD 3,000,000. GST applicable on the **Buyer’s Premium** shall be payable by the winning bidder.
- 6.6 The winning bidder shall be invoiced based on details provided at the time of registering for the auction. Winning bidders located in India will be invoiced in INR and all other winning bidders will be invoiced in USD.

<p>Payments must be made in the currency on the invoice in any of the following modes of payment.</p>			<p>question before deciding to rescind the sale and offer the refund under the guarantee set out above. The opinion of the experts shall not be binding on us.</p>
<p>For INR payments</p> <ol style="list-style-type: none"> 1. Cheque/Demand Draft 2. RTGS/NEFT 3. Credit card: up to INR equivalent of USD 5,000 			
<p>For USD payments</p> <ol style="list-style-type: none"> 1. Cheque 2. Direct wire transfer 3. Credit card: up to USD 5,000 	<p>6.10 Non payment: In case payments are not received within 7 business days of each invoice, We shall treat the same as a breach of contract of sale by the winning bidder, and the seller may, in such an event, authorise Us to take any steps (including the institution of legal proceedings), as it may deem to be appropriate to enforce payment by the winning bidder. In addition, the winning bidder will be charged demurrage at 1% of the total value (winning bid plus Buyer’s Premium) or INR 10,000 per month, whichever is higher, till the date of actual payment.</p>	<p>7.4 The authenticity guarantee does not apply if it is proved that the title heading of the Lot in all capital letters in the Auction Catalogue, is not authentic only by scientific means or processes which, on the date We published the Auction Catalogue, was not generally available or accepted, or which was unreasonably expensive or impractical to use, or which was likely to have caused damage to the Lot, or which was likely to have caused loss of value to the Lot.</p>	<p>7.9 In the event of the seller’s failure to refund the proceeds as stated in this paragraph, the winning bidder shall return the concerned property in the Lot to Us and authorise Us as its agent to initiate legal proceedings against the seller. Any such steps taken or legal proceedings instituted by Us against the seller shall be to the cost of the winning bidder.</p>
<p>NOTE: Payments in excess of USD 5,000, or its INR equivalent, must be made through a wire transfer or cheque. We and Our affiliates will not be held responsible for any refusal or failure to accept modes of payment not outlined above.</p>	<p>6.11 With respect to Lots which are Antiquities, pursuant to the ownership along with registration of the Antiquity being transferred from Us to the winning bidder in accordance with the provisions of the Antiquities Act and Rules, if the winning bidder informs Us that the winning bidder wishes to collect the Antiquity from Us in person and such Antiquity is not collected by the winning bidder within 30 days of the registration formalities being completed, We shall arrange for storage of the Antiquity at the winning bidder’s expense, and shall only release the Antiquity after payment has been made, in full, of the sale price and Buyer’s Premium, including storage and insurance at applicable rates.</p> <p>6.12 We shall be entitled to exercise a lien on the Lot for payment of any sums due to Us from the winning bidder, including the sale price, Buyer’s Premium or costs relating to storage and insurance where they are to be borne by the winning bidder, in relation to any Lot purchased by the winning bidder.</p>	<p>7.5 In the unlikely event that within one year from the sale of the Lot through auction, it is proved by the winning bidder, to Our reasonable satisfaction, that the Lot was not authentic and if, in Our opinion, bidders being aware of such error or omission would have bid significantly less than the actual sale price, We shall be entitled to rescind the sale, and the seller will be liable to refund to the winning bidder the sale price paid for the Lot.</p> <p>7.6 The guarantee above shall be subject to the following conditions:</p> <ol style="list-style-type: none"> (i) the claim is made by the winning bidder as registered with Us and if the winning bidder has owned the Lot continuously between the date of auction and the date of claim (the benefit of the claim is not assignable to any subsequent owners or others who may acquire or have an interest in any of the Lots); (ii) the concerned property in the Lot is returned to Us in the same condition that it was in at the time of delivery of such property in the Lot to the winning bidder; and (iii) the concerned property in the Lot is indisputably the same as purchased through the auction. 	<p>8.1 We will maintain the confidentiality of your personal information as disclosed to Us and undertake to not disclose such information to any third party, unless otherwise required by law or a governmental authority.</p> <p>8.2 The winning bidder agrees to maintain the confidentiality of the information about the seller, including name and address, as mentioned in any antiquity related document/s.</p>
<p>6.7 The winning bidder shall pay the sale price and Buyer’s Premium in full (including the applicable taxes and other charges, if any) within 7 (seven) business days from the date of invoice. Subject to paragraph 6.4 above, no shipment or delivery of the Lot will be made to the winning bidder if the sale price and Buyer’s Premium (including the applicable taxes and other service charges, if any) are not received by Us and until all proper documentation in connection with the sale of the Lot has been completed, and until the ownership along with registration of the Lot has not been transferred from the seller to the winning bidder (in case of Lots which are Antiquities, such transfer being in accordance with the provisions of the Antiquities Act and the Rules). Payments will not be accepted from any parties other than the winning bidder as recorded on the invoice.</p> <p>6.8 The winning bidder acknowledges that We will abide by any export restrictions that may apply in the countries from where specific Lots will be shipped. The winning bidder shall also be responsible to ensure that the Lot(s) are freely importable into his/her country or to the country where the destination for delivery (as specified by the winning bidder) is located. If the winning bidder or We become aware of any restrictions to such import subsequent to the completion of the auction, the winning bidder shall provide an alternate delivery destination to Us. All costs associated with the process of delivery and storage (when required) of the Lot shall be borne by the winning bidder. The Lot(s) shall be handed over to the winning bidder or his/her nominee only upon full payment of all such costs.</p>	<p>7. Authenticity Guarantee</p> <p>7.1 We provide a limited guarantee on the authenticity of the Lots for a period of one year from the date of the auction of such Lots. We only guarantee, subject to the qualifications below, the information mentioned in all capital letters in the title heading of the Lot in the Auction Catalogue. We do not guarantee any other attribute of such Lot even if such other attribute is in all capital letters.</p> <p>7.2 The authenticity guarantee does not apply to title heading or part of a title heading which is qualified. A title heading is qualified when it is limited by a clarification or limitation in all capital letters in the title heading of the Lot in the Auction Catalogue.</p>	<p>Once We obtain the refunded amount from the seller, We shall forward the same along with the amount charged by Us as the Buyer’s Premium to the winning bidder. We shall not be accountable to the winning bidder for any taxes, shipping, handling or any other charges that may have been applicable at any time from the sale of the Lot till the claim.</p> <p>7.7 All such claims will be handled on a case–by–case basis, and in the case of an authenticity claim, We will require that examinable proof, which clearly demonstrates that the Lot is not authentic, is provided by an established and acknowledged authority. Our decision in respect of such claims shall be final and binding.</p>	<p>9. Extent of Our Liability</p> <p>9.1 We have an obligation to refund the sale price and Buyer’s Premium to the winning bidder only in the circumstances described above (in paragraph 7). Damages to, or losses or loss in value of any of the Lots (excluding frames) incurred during shipping and transit are covered as per the insurance policy obtained by Us. In case the winning bidder opts out of insurance coverage arranged for by Us, We shall not entertain any claims for damage or loss during shipping and transit. Subject to the authenticity guarantee above, neither Our suppliers nor Us, nor any of Our employees or agents, shall be responsible, either for the correctness of any statements as to the authorship, origin, date, age, attributes or genuineness of any Lot in the sale, or for any mistakes in the description of the Lots, or for any faults or defects in the Lots, or for any other act or omission whatsoever. We offer no guarantee or warranty other than the limited guarantee set out in paragraph 7 above.</p> <p>9.2 The rescission of the sale and the refund of the total sale price paid by the winning bidder is the sole remedy that may be sought by a winning bidder, and such remedy is exclusive and in lieu of any other remedy which may otherwise be available under law. We shall not be liable for any incidental or consequential damages incurred or claimed.</p>
<p>6.9 Lots marked as “Art Treasures” and/or “Antiquities” under the Antiquities Act and Rules cannot be exported outside India, notwithstanding that the payment in lieu of such Lots may be received from the winning bidder in USD. If you are the successful bidder for any such Lot, you agree not to export such Lot outside of India. Each winning</p>	<p>7.3 The authenticity guarantee does not apply if the title heading of the Lot in the Auction Catalogue, as on the date of auction or as amended by any saleroom notice,</p>	<p>7.8 In all cases, We retain the right to consult with, at the expense of the winning bidder, two recognised experts in the field (such experts being mutually acceptable to Us and the winning bidder), to examine the Lot under</p>	<p>10. Copyright</p> <p>All content of Our Auction Catalogue, the print catalogue, eCatalogue and content on the Website and MobileApp</p>

are copyright protected in favour of “Saffronart”. All trademarks, names, brand names, etc. used in the print **Auction Catalogue** and on the **Website** and **MobileApp** are either trademarks or registered trademarks of Saffronart, or of their respective owners. Any rights not expressly granted herein are reserved. No image, illustration or written material maybe used or required without **Our** prior written permission. **We** and the seller(s) make no representation or warranty that the winning bidder of a **Lot** will acquire any copyright or other reproduction rights in it.

11. Legal Notices

- 11.1 **We** may validly serve a bidder with legal notice, if required, under these conditions of sale by:
- (i) sending an email to the email address disclosed by the bidder to **Us**; or

(ii) sending a courier to the address disclosed by the bidder to **Us**.
- 11.2 Such legal notice shall be deemed to have been properly served:
- (ii) in the case of email transmission – on the date of the transmission; or

(ii) in case of transmission by courier – 2 business days after the dispatch of the notice by courier.

12. Waiver

No failure or delay in exercising any right, power, privilege or remedy under these conditions for sale shall in any way impair or affect the exercise thereof or operate as a waiver thereof in whole or in part. No single or partial exercise of any right, power, privilege or remedy under these conditions for sale shall prevent any further or other exercise thereof or the exercise of any other right, power, privilege or remedy.

13. Severability

If any part of these conditions of sale between the winning bidder and **Us** is found by any court of law to be invalid, illegal or unenforceable, that part may be discounted and the rest of the conditions shall be enforceable to the fullest extent permissible by law.

14. Governing Law and Jurisdiction

These conditions for sale are subject to the laws of India. All parties are subject to the exclusive jurisdiction of courts at Mumbai, Maharashtra, India.

15. Symbols used in this catalogue

- ❖ Lots marked with ❖ are not situated in India and therefore, may only be bid for and purchased in

USD. Persons residing in India, wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details.

- △ Lots marked with △ indicate that Saffronart owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

GLOSSARY

Antiquities Act: The Antiquities and Art Treasures Act, 1972 and any amendments made thereto from time to time.

Antiquity/Antiquities: An antiquity as per Section 2 of the **Antiquities Act** and registered under the provisions of Sections 14 and 16 of the **Antiquities Act**.

Auction Catalogue: The catalogue published by **Us**, whether in print, on the **MobileApp** or on the **Website**, containing details of the auction along with the description, price and other details of **Antiquities** to be offered for sale at such auction. In case of any discrepancy between the print **Auction Catalogue**, the **MobileApp Auction Catalogue**, the online **Auction Catalogue** and/or the eCatalogue, the online **Auction Catalogue**, as modified by **Us** from time to time, shall take precedence.

Buyer’s Premium: The amount charged by **Us** from the winning bidder for services rendered by **Us**, in accordance with these conditions for sale, in connection with the purchase of the **Lots** by the winning bidder.

GST: Goods and Services Tax

Lot/Lots: A property, including an **Antiquity**, to be offered at the auction, or two or more properties/ **Antiquities** to be offered at the auction as a group.

MobileApp: Mobile application developed by Saffronart, in Saffronart’s capacity as **Our** service provider providing a mobile auction platform for the auction.

Our/Us/ We: Saffronart Private Limited

Reserve Price: The minimum price that a seller has communicated to **Us** as being acceptable for the sale of a **Lot** through the auction.

Rules: The Antiquities and Art Treasure Rules, 1973 and any amendments made thereto from time to time.

Technical Downtime: The time period during which the **Website** or its server is not in operation due to a malfunction.

Website: Saffronart’s website (www.saffronart.com), in Saffronart’s capacity as **Our** service provider providing an online auction platform for the auction.

ABSENTEE/PROXY BID FORM

To enter absentee/proxy bids, please sign the completed form and email it to auction@saffronart.com, or fax it to +91 22 2432 1187. You may also submit absentee/proxy bids online. For additional information, please refer to our "Frequently Asked Questions (FAQs)" section at the back of the catalogue or on the Saffronart website.

“I request Saffronart, without legal obligation on its part, to bid on the Lots listed below, up to the maximum price I have specified. I agree that my Bid will be treated as an offer and is subject to the Conditions for Sale listed in the catalogue and on saffronart.com. I understand that Saffronart is accepting written Bids for the convenience of clients and I will not hold it liable for failure to record my Bid. I understand that a maximum Bid, once recorded, may not be cancelled.”

Please print clearly in capital letters. Please mention the lot number and description accurately (artist name, title). Bidders are required to provide all invoicing details prior to the sale. The bidder as registered with Saffronart will be invoiced, and no invoices will be changed after the sale.

Lot No.	Artist/Description	Maximum Bid Amount in USD / INR

Name:

Email:

Address:

City:

Pin/Post Code:

Country:

Tel (mobile):

Tel (office/home):

Saffronart username:

Signature

BIDDING INCREMENTS

Bidding begins below the lower estimate, and increases in steps, or increments. The next valid bid is based on the increments listed below. If bidders enter a proxy bid online, the next bid is placed at the minimum incremental value.

Below \$5001	\$100,001 – \$500,000
• By \$100 up to \$1,000	• By \$10,000 up to \$150,000
• By \$150 up to \$2,500	• By \$15,000 up to \$200,000
• By \$250 up to \$5,000	• By \$20,000 up to \$250,000
	• By \$25,000 up to \$500,000
\$5,001 – \$10,000	
• By \$500 up to \$7,500	\$500,001 – \$1,000,000
• By \$750 up to \$10,000	• By \$50,000 up to \$750,000
	• By \$75,000 up to \$1,000,000
\$10,001 – \$50,000	
• By \$1,000 up to \$15,000	\$1,000,001 – \$5,000,000
• By \$1,500 up to \$25,000	• By \$100,000 up to \$2,000,000
• By \$2,500 up to \$50,000	• By \$150,000 up to \$3,000,000
	• By \$200,000 up to \$4,000,000
\$50,001 – \$100,000	• By \$250,000 up to \$5,000,000
• By \$5,000 up to \$75,000	
• By \$7,500 up to \$100,000	

INR increments are subject to change depending on the exchange rate for the auction.

1.

I agree and consent to paying the Buyer’s Premium calculated at the rate of 20% of the winning bid value of up to and including USD 1,500,000; 15% of the winning bid value in excess of USD 1,500,000 up to and including USD 3,000,000; and 12% of the winning bid value in excess of USD 3,000,000. All applicable duties and taxes, and shipping and handling charges shall be borne by me.
2.

I understand that if Saffronart receives identical absentee/proxy Bids, and if these Bids are the highest for the Lot, Saffronart will sell the Lot to the Bidder whose Bid it received and accepted first.
3.

I understand that absentee/proxy Bids submitted on “no reserve” lots will be executed at a minimum of 10% of the lower estimate (the "Minimum Value"), if there is no competing Bid, and the absentee/proxy Bid amount is greater than the Minimum Value.
- For New Bidders

If you have not previously registered with saffronart.com, please create a username on our website. To participate in this auction, you will have to pre-register with your login details. When contacted by our representative, please provide a proof of identity and address document, such as a copy of an official photo identity card (either a PAN Card, National Identity Card, Passport or Driver’s Licence). Once your documents are verified, you will be given access to bid. You may also call our auction helpline at +91 22 2432 2898.

BID ON THE GO

SAFFRONART MOBILEAPP



- Bid real time
- Get alerts on selected lots
- View auction catalogues
- View past results

App available on Google Play and iTunes

